Tuesday 30 September 2025

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OM 50-200mm F2.8

Is this 'near perfect' fast telezoom the ultimate choice for wildlife?

Steaming ahead

We reveal the talented winners of the NRM/RPS
Young Railway Photographer of the Year

HARMAN
PHOENIX
ISO 200 COLOUR FILM

Phoenix rising

Harman's Phoenix colour film has had a revamp. John Gilbey tries it out

A woman's eye

This year's Marilyn Stafford FotoReportage Awards

AP's choice

The team's favourite APOY landscape entries

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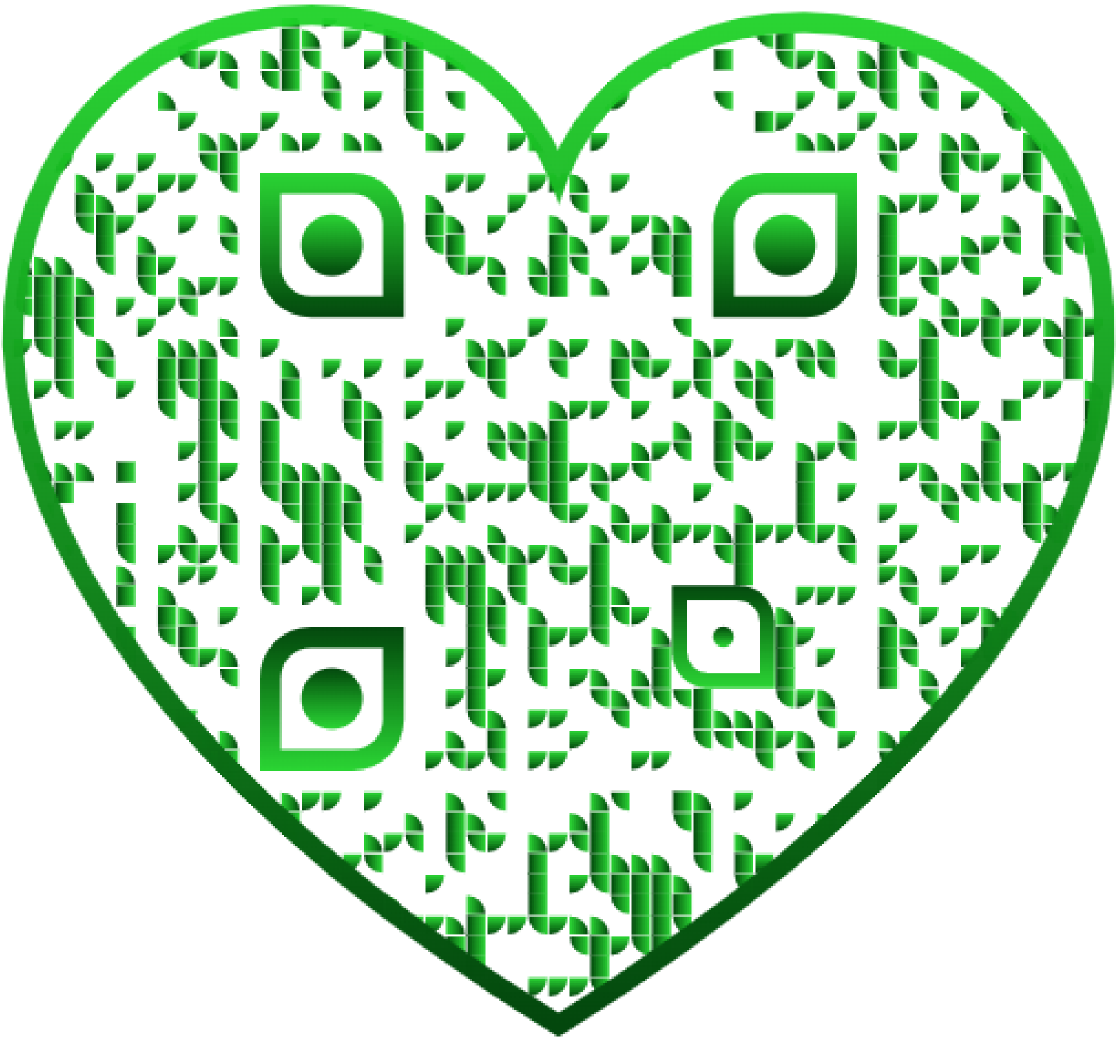

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OVERALL WINNING IMAGE OF THE YOUNG RAILWAY PHOTOGRAPHER OF THE YEAR 2025 © DALE BRISTO

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THIS WEEK'S CONTRIBUTORS

PETER DENCH
Acting Features Ed

Peter talks to the winner of the Marilyn Stafford FotoReportage Award on page 12

ANDY WESTLAKE
Technical Editor

Our chief reviewer tests the OM System 50-200mm F2.8 IS Pro, a high-end telezoom

DAMIEN DEMOLDER

AP's former editor tests the DJI Mic 3, a 32-bit float wireless microphone kit

JOHN GILBEY

Harman Phoenix II is the firm's brand new colour negative film – AP regular John Gilbey reviews it

AILSA MCWHINNIE

Our APOY project manager presents Best of the Rest, from APOY Round 4: Landscapes

JESSICA MILLER
Dep Online Editor

Jessica selects more of your stunning reader pictures in *It's Good to Share*

Welcome

The Marilyn Stafford FotoReportage Award, named after the winner of our Lifetime Achievement Award in 2019, is highly prestigious, so don't miss our profile of this year's winner, Jodi Windvogel, on page 12. Other highlights of this packed and diverse issue include the winners of Young Railway Photographer of the Year (they are definitely on the right track!), plus Andy Westlake's in-depth review of an exciting new 50-200mm lens from OM System. Meanwhile, analogue fans will want to know our verdict on the intriguing/experimental Harman Phoenix II colour film, while for street photography aficionados, we reveal the overall winners of this year's EISA Maestro photo contest, on the theme of 'Street Life.' Fill your boots! **Geoff Harris, Deputy Editor**

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MAIN COVER PICTURE © DANNY MCLAREN. INSET PICTURE, BOTTOM: © JODI WINDVOGEL

Our cover picture was taken by YRPOTY category winner Danny McLaren. See our feature on page 18

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The Lumix S 100-500mm F5-7.1 OIS lens is impressively small and lightweight, given its focal range

Compact 500mm telezoom from Panasonic

PANASONIC has announced the longest telephoto zoom yet for its L-mount full-frame mirrorless system, in the shape of the Lumix S 100-500mm F5-7.1 OIS. It's impressively small and lightweight given its range, being similar in size to conventional 100-400mm zooms. Panasonic is also promising 'industry leading' optical image stabilisation, with up to 7 stops of shake reduction when shooting hand-held.

The lens measures 92mm in diameter by 196.1mm in length and weighs 1,285g on its own, or 1,595g with caps, hood and tripod mount. It boasts dust- and splash-resistant construction, and should work in temperatures down to -10°C. A fluorine coating helps keep the front element clean. The removable tripod ring has an Arca-Swiss foot that will clamp directly onto many heads.

Panasonic has employed a Dual Phase Linear Motor for autofocus, which promises silent focusing and suppressed focus breathing. Equally importantly, the focus shouldn't drift off your subject as you zoom in or out. A new ring adjusts the zoom tension between 'smooth' and 'tight'.

The lens is also compatible with teleconverters, with a Zoom Limit switch restricting the wide end to its 150mm setting to prevent the rear element contacting the teleconverter. With the DMW-STC14 1.4x teleconverter, this gives a 210-700mm F8-10 lens, while with the DMW-STC20 2x teleconverter, it provides a 300-1000mm F11-14 combination.

The Lumix S 100-500mm telephoto zoom lens is set to go on sale towards the end of October for £1,799.

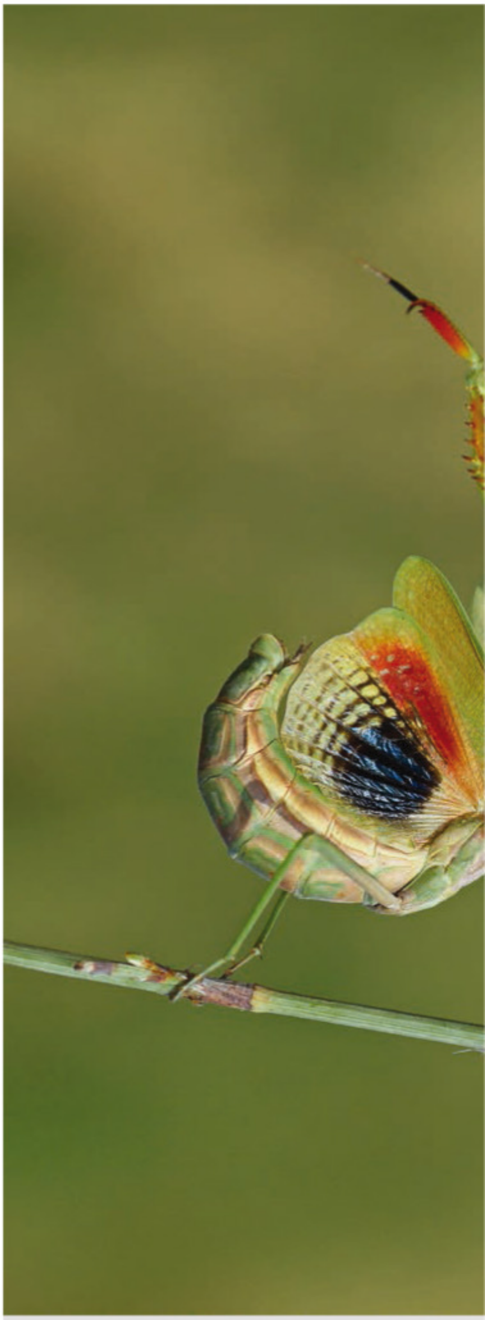
New affordable primes from Viltrox

IN MORE lens news, Viltrox has released two new ultra-wide lenses: the AF 9mm F2.8 Air for APS-C and the AF 14mm F4.0 Air for full frame. The 9mm is available for Sony E, Nikon Z and Fujifilm XF mounts, and includes 13 lens elements in 11 groups. Other features include Viltrox's STM autofocus motor for quiet and accurate focusing, a 113.8° field of view (equivalent to 13.5mm), a minimum focus distance of 13cm and 0.15x magnification. The lens is light too, weighing just 175g in E and XF mounts. It is available now for £190.

The AF 14mm F4.0 Air, meanwhile, is available for full-frame Sony FE and Nikon Z mounts, and features a 12-element, 9-group design, a minimum focusing distance of 13cm with 0.23x maximum magnification, and a 112° field of view. The lens weighs 170g in FE mount and 185g in the Z mount version, and also has the STM autofocus motor and a price tag of £190. For more information, see www.viltrox.com

The new 9mm Air lens

The 14mm version



© HASAN BAGLAR

Pray as you go

HASAN Baglar from Cyprus has won this year's CEWE Photo Award with 'Danlock,' a beautifully executed image of two praying mantises in a coordinated pose. Hasan used a Canon EOS 5D Mark IV DSLR and a 100mm macro lens from a distance of about 40cm. He wins a photo trip worth €10,000, plus €5,000 in equipment and €2,500 in CEWE photo products. UK shooter Mike Taylor won the Street Photography global category. This year's competition attracted a record 656,738 entries globally. You can see all the winners at bit.ly/cewewinners

Hasan Baglar has won this year's CEWE Photo Award with this image

DJI inches ahead

The new DJI Mini 5 Pro has a 1in sensor

DJI has unveiled the Mini 5 Pro, featuring the world's first 1-inch sensor in a mini camera drone and an upgraded battery that provides up to 36 minutes of flight time. Other features include a new 48mm Med-Tele mode with higher digital zoom resolution than previous models, and the ability to record 4K/60fps HDR video with up to 14 stops of dynamic range. The DJI Mini 5 Pro is available now, with the base model starting at £689. See store.dji.com

Lomography's glass act

THE LOMOMATIC 110 Camera & Flash Metal Nocturne, a pocket-sized compact using the 110 film format, has been released by Lomography. This funky-looking camera features a 23mm Minitar CX glass lens, auto exposure, two aperture modes (f/2.8 and f/5.6), zone focusing, ISO up to 400 and a shutter speed range of Bulb to 1/250sec. It costs £149 from shop.lomography.com

LOMOMATIC 110

The compact uses the 110 film format

Viewpoint
Gavin Stoker

Paranoia about social media is spoiling street photography, frets our regular contributor

I recently got to watch a film about Henri Cartier-Bresson while scripting links for a Sky Arts photography documentary series. I was fascinated to see the veteran street photography maestro in action, rising on tiptoes or making himself smaller and less visible when weaving between bodies and traffic. He appeared less like a photographer seeking the perfect angle and more like a heron stalking its prey.

Cartier-Bresson's day has long gone, however, and today our lives are heavily under surveillance, thanks to CCTV and smartphones. But while cameras watch and record us from all angles, I believe social media, and the public awareness of its omnipresence, is threatening the very art of street photography.

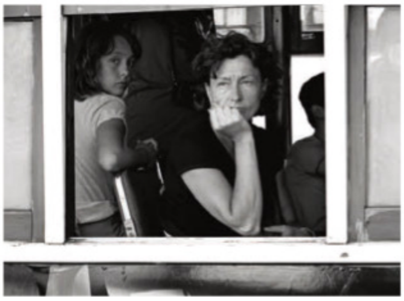
A recent interview with street photographer Joel Meyerowitz on Harry Borden's excellent YouTube channel confirms my worries and experiences. While at one time strangers might react to a camera's presence with automatic smiles and poses, Meyerowitz believes people are now much more wary.

Might you, as a photographer, be labelled a weirdo, stalker, even potential terrorist? Will the public worry that shots of them might be uploaded to social media and go viral for all the wrong reasons? While photography in public spaces remains fair game, even if I spot a great potential picture, I now think twice about getting out my actual camera. This is a great shame.

A bad experience in London

My self-consciousness recently went up to a whole new level while testing a new camera in central London. Spotting a decorator perched on his ladder painting a window frame, forming a classic 'frame-within-a-frame', I instinctively squeezed the shutter. Only, the guy spotted me. He wasn't pleased. The next thing I knew I was being chased down the street.

I ducked into a fast-food restaurant, thinking safety in numbers. The guy dashed in, stopped in front of me and barked, 'what's your problem?!' Staying calm and explaining there was 'no problem from my perspective', he backed down and disappeared. But I was shaken.



© GAVIN STOKER

While Gavin reckons street photography has got more challenging, he still manages to bag good shots

It reminded me of an encounter I'd had as a student filming with a Super 8 cine camera. Spotting Prince Edward out buying coffees in Soho, I went up to ask if I could get a picture, instinctively reaching into my jacket for the camera.

Witnessing the eyes of his security detail widen in alarm, I only realised afterwards that, with its long barrel and handle, my cine camera may have momentarily resembled a gun. And the security guy reaching into his own jacket may have been going for exactly that… Needless to say, I didn't get the photo.

A great street photograph is to die for. But it's not worth literally dying for.

However, when more relaxed, I've still managed to capture street photographs I'm happy with. Taking pictures in Lisbon, a tram passed behind me. Whipping around, I only managed one frame. But what I got, I feel, was a winner: a lady framed within its window, hand to chin and lost in thought in an echo of Dorothea Lange's 'Migrant Mother'.

Gavin Stoker has been writing about and reviewing all things photographic for the best part of 25 years.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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A Portrait of Cricket

by Tom Shaw

£45, hardcover, 128 pages, ISBN: 9781836883272

The English cricket season may be over, but the spirit lingers on in this evocative, quietly brilliant book, that captures the heart of English cricket in all its glorious, peculiar charm, says Peter Dench

If ever there were a book to prove that cricket is more than just a game, it's a culture, a community, a way of life, then *A Portrait of Cricket* by Tom Shaw is it. This lovingly observed photobook is no glossy celebration of elite sport, but a rich and textured tribute to the everyday cricketers of England: the tea-makers, the scorers, the groundskeepers, the lads in luminous whites and muddied spikes who gather in the long grass for a long day's play.

Having spent 25 years photographing the game at its highest level, Shaw turned his lens down the leagues after rediscovering cricket at grassroots level through playing with his kids. What he captures is the soul of the sport: its rhythms, rituals, and quiet eccentricities. From Hartlepool Power Station CC to crumbling pavilions and overgrown boundaries, Shaw shows us that cricket is as much about place as it is about play.

There's humour and humility in his images – three boys watching from the rope, sandwiches devoured during tea, the lull of a drinks break where 'everyone and nothing' seems to be happening. These incidental moments, so particular to cricket, are what make the book sing.

Shaw's technical craft also elevates the project – literally. Using a seven-metre lighting stand with a remote camera rig, he achieves an elegant, almost painterly view of bat on ball against the green. It's a visual language steeped in nostalgia, but not beholden to cliché. Yes, there are the postcard-pretty village greens, but also post-industrial skylines and concrete clubhouses. This is England beyond the cover drive: authentic, funny, and occasionally foggy.

A Portrait of Cricket is, at heart, a celebration of people. It's about belonging and the joy of spending a summer's day in good company, doing very little, very beautifully. For lovers of the game and lovers of England, it's an innings worth treasuring. To purchase, visit: www.tomshawphotography.com/books/portraitofcricket

ALL FOUR PICTURES © TOM SHAW

Clockwise from above:

Littleborough Lakeside Cricket Club

Queensbury Cricket Club

Hackney Marshes

Illingworth St Mary Cricket Club Player, Greetland Cricket Club

Books

The latest and best books from the world of photography

© DAVID KATZENSTEIN

New York City, 1979

Brownie by David Katzenstein

£45, Hirmer, hardcover, 200 pages, ISBN: 9783777445991

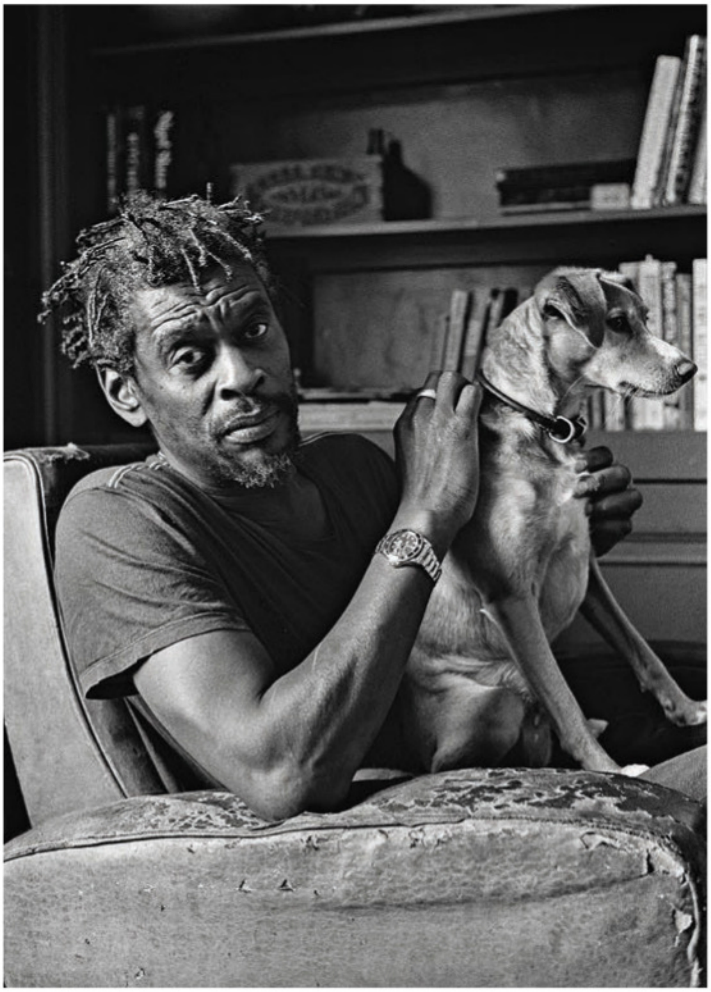
David Katzenstein's *Brownie* is a visually enchanting tribute to constraint-driven creativity, shot entirely on Kodak Duaflex cameras between 1979 and 1989. The Duaflex, a boxy, fixed-focus descendant of the iconic Kodak Brownie, may seem like a lo-fi oddity in the age of megapixels but in Katzenstein's hands, it becomes a surprising tool of artistic liberation.

The 134 colour images in this volume span from New York City streets to the vibrant scenes of Latin America and North Africa. Their charm lies not only in their nostalgic hue and painterly compositions – echoing Bonnard and Matisse – but also in the accidental magic that emerges from the camera's limitations. The Duaflex's lack of precision forces the photographer to embrace unpredictability, and Katzenstein responds with joyous inventiveness.

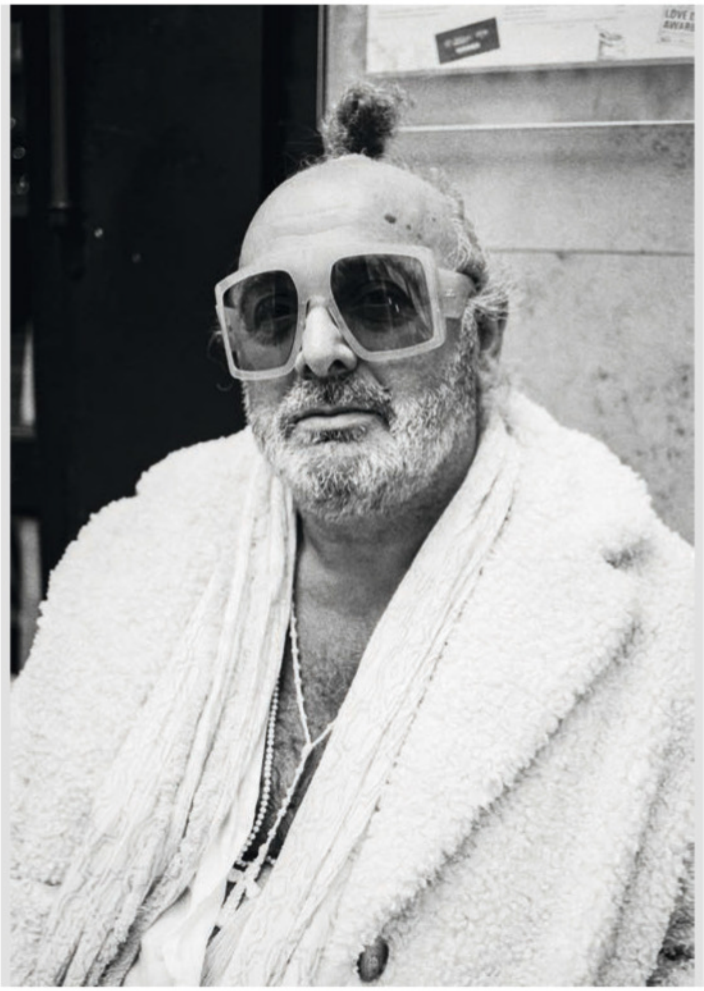
What might have been a technical constraint fuels a ten-year exploration of form, colour, and framing. The results are not just travelogue or documentary, but deeply personal expressions, the works straddle the line between observation and interpretation.

Wrapped in brown linen with a tipped-in cover image, and introduced by collector Richard Grosbard, *Brownie* is both an aesthetic object and a testament to photographic curiosity. It reminds us vision doesn't depend on kit but on the willingness to see differently.

Katzenstein, known for editorial work in *Rolling Stone* and *The New Yorker*, and as founder of The Human Experience Project, brings his humanist eye to every frame, proving that, sometimes, simplicity reveals the most profound stories.



Grant Marshall and dog Otis



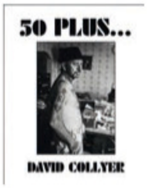
Outside Bar Italia

BOTH IMAGES © DAVID COLLYER

50 Plus...

by David Collyer

£25, Fistful of Books, hardcover, 152 pages, ISBN: 9781838186043



David Collyer's *50 Plus* is a witty, stylish, and fiercely human portrait of a generation that simply refused to fade away. With his lens trained on men over 50 who remain steadfastly committed to the subcultural identities of their youth, Collyer builds a visual and narrative tribute to ageing with attitude and without apology.

The book is a love letter to those who never traded rebellion for beige conformity. Whether former Mods, Punks, Bikers, or New Romantics, Collyer's subjects still wear their youth on their sleeves, sometimes literally. From bespoke suits and military tailoring to BMX gear and full-on goth regalia, each man becomes a walking archive of personal history and style defiance. The photographs, mostly street portraits, are sharp and celebratory, but it's the accompanying reflections, many written by the subjects themselves, that elevate *50 Plus* into a cultural document with bite.

Collyer, who conceived the project after turning 50 himself, delivers an introduction that's as rich in humour as it is in insight. 'Punk is not dead,' he writes, 'it's just taking statins and walking with a stick.' He's right – the spirit of youthful rebellion hasn't vanished, it's just grown grey at the temples and wiser in its defiance.

This book also pushes back against lazy cultural assumptions about middle age. These men aren't clinging to the past, they're evolving with it. In an era where fashion tribes have blurred and Instagram trends dominate, *50 Plus* stands as a reminder that authenticity never goes out of style.

Beautifully printed in a limited edition of 200 copies, *50 Plus* is a manifesto: style is not a phase, and growing older doesn't mean growing dull. As one contributor puts it, 'Walk down any high street and you'll still see those continuing to fly the flag for individualism.'

Collyer salutes them all and reminds us to do the same.

Age Twelve

In the flowers

Sister as Mother

Brother and Sister

ALL IMAGES © SIRI KAUR

Sistermoon

by Siri Kaur

€65, VOID, hardcover, 160 Pages, ISBN: 9786185479435

In *Sistermoon*, Siri Kaur offers a personal and emotionally rich exploration of family, identity, and transformation. Shot over more than three decades, this poetic photo book centres on her youngest sister, Simran, as both muse and collaborator. Blending Kaur's images with archival family photos, some taken by her grandfather in the 1950s, it unfolds as an unconventional visual memoir, capturing the cyclical nature of life, the fluidity of identity, and the passage of time.

The book opens with Kaur's early family history, including images from her parents' 1976 wedding within the 3HO cult (Happy Healthy Holy Organization), a past the artist neither denies nor sensationalises. She weaves it into a broader narrative of belonging, alienation, and the redemptive power of art. After leaving the cult, her father established a rural community in Vermont, where Kaur's siblings remain, setting the stage for a dual perspective: both insider and observer.

The sisterly bond is the emotional heart of the book. Kaur's photographs capture Simran growing from a child into a woman, with the elder sibling's own experience echoing just behind the lens. The trust between them infuses every frame with intimacy. This, Kaur says, is 'one of the most meaningful relationships of my life,' and it shows.

Throughout the book, nature plays a subtle yet symbolic role. Water, owls, snails, and horses appear like talismans, evoking fairytale motifs and the uncanny. These recurring elements anchor the book in a kind of magical realism, softening the transitions from childhood to adulthood, from the real to the remembered.

Sistermoon isn't simply a family album – it's a meditation on how photography can be used to process experience, reclaim agency, and rewrite inherited narratives. With its tactile silkscreened cover and richly layered imagery, the book feels both intensely personal and profoundly universal.

Kaur reminds us that within the specificity of family, lie stories that speak to all of us.

Resistance and resilience

The Marilyn Stafford FotoReportage Award, supported by Nikon, honours documentary photography that highlights solutions as well as struggles. This year's winner, South African photographer Jodi Windvogel, turns her lens on Cape Town's Cissie Gool House, capturing resilience and resistance in the face of a housing crisis. **Peter Dench** finds out more

The Marilyn Stafford FotoReportage Award has become one of the most significant prizes for women in documentary photography, not only for the financial support it provides but for the ethos it represents. Established in honour of the late Marilyn Stafford (1925-2023), the award champions long-form, socially engaged projects that spotlight solutions as much as struggles.

Founded and facilitated by FotoDocument and generously supported by Nikon, the award carries a £3,000 grant to help a professional woman photographer complete a compelling documentary photo essay. Nikon's ongoing backing has been central to ensuring the award continues to highlight urgent issues and amplify under-reported voices.

This year's winner, South African photographer and filmmaker Jodi Windvogel, embodies that vision with her deeply embedded photo essay Life Under Occupation: Inside Cissie Gool House & Cape Town's Housing Crisis.

Windvogel's project focuses on the 'occupied' Cissie Gool House, a former hospital in Cape Town that since 2017 has been home to more than 1,500 people resisting displacement. What could easily be presented as a story of protest alone is reframed as something more nuanced: a living, breathing act of urban resistance where working-class families have built a self-organised community in the face of South Africa's deepening housing crisis.

'Before I ever raised a camera, I stood alongside the residents in their fight for housing justice,' Windvogel says. 'I attended protests, listened at meetings, and learned about their vision for a more equitable city. Picking up my camera felt like a natural extension of my solidarity – another way to stand with them and share their story with the world.'

Solidarity

What makes Life Under Occupation compelling is not only its subject but the way Windvogel approaches it. She is careful to describe her work as a 'visual act of solidarity' rather than detached observation. For this project, she worked with the Fujifilm GFX medium format system, as its remarkable image quality allows her to capture intricate details, she says.

She explains though, 'When I first entered the space, my camera equipment stayed in my bag. I wanted my presence to be felt as a person first, not as a photographer. By showing up, listening, and by sharing everyday moments without the lens, it became clear that I wasn't there to take something away, but to stand alongside them. Only then did my camera come into the picture, not as a tool of extraction, but as a tool of collaboration.'

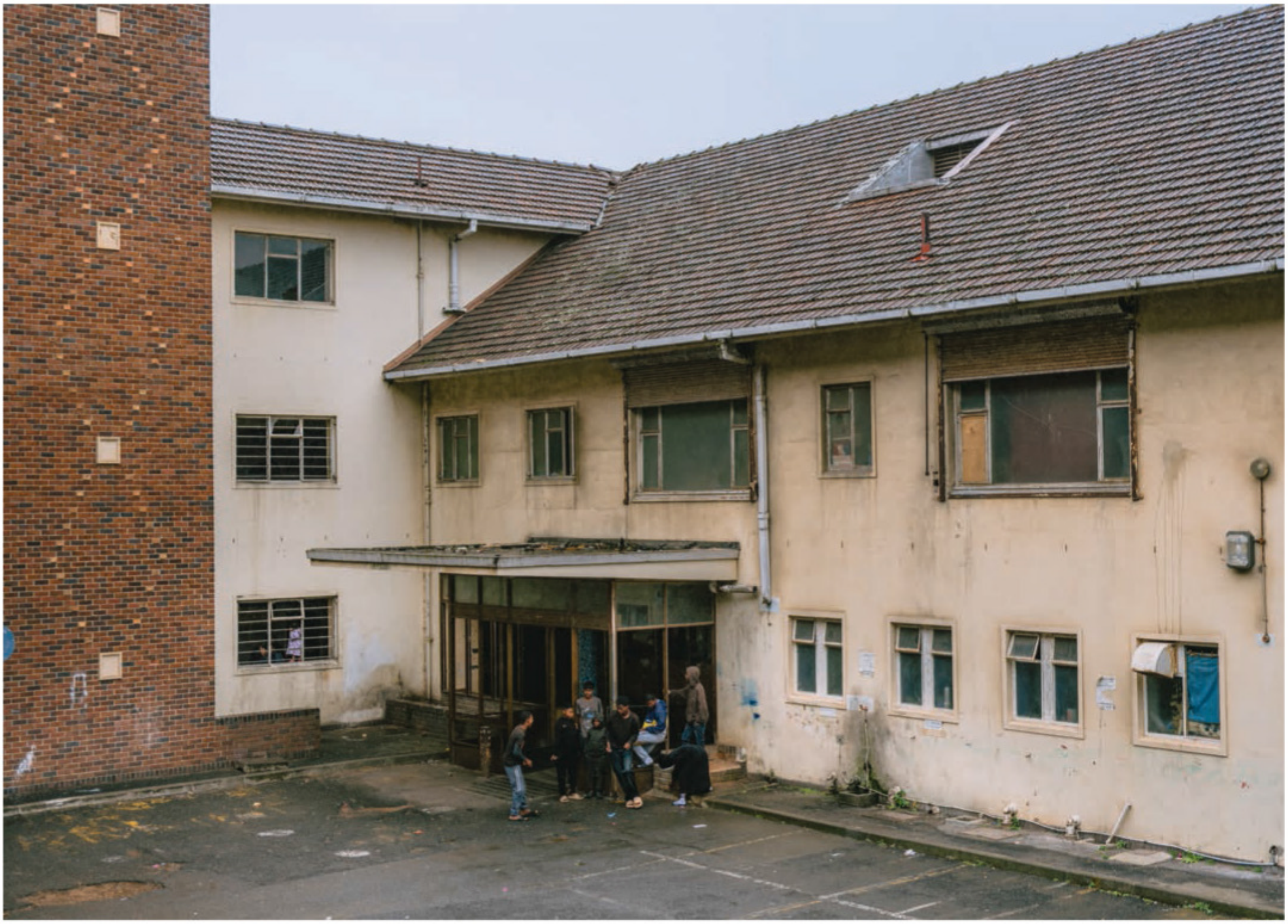
That ethos runs through her images. Instead of dramatising hardship, Windvogel highlights

Right: Reyana Kube (23) sits on her bed before heading to her night shift. She has called Cissie Gool House home for the past seven years

Below: Children at Cissie Gool House look through a broken window

© JODI WINDVOGEL

ALL IMAGES ON PAGES 12-15 © JODI WINDVOGEL



© JODI WINDVOGEL

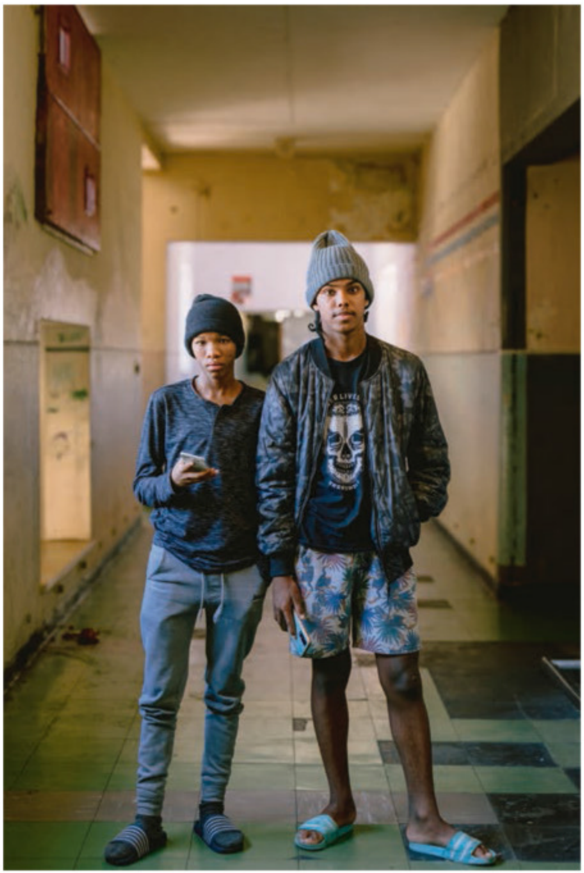
dignity and belonging. Children play in hallways. Families gather in rooms that, despite their fragility, radiate pride and resilience. Life Under Occupation refuses to flatten people into symbols of crisis; instead, it shows them as active agents shaping their own futures.

Growing up inside resistance

Windvogel recalls that the children of Cissie Gool House have left the strongest impression on her. 'They would run up to me, brimming with excitement, and proudly take me on tours of the occupation – introducing me to families, showing me the corners of the building that mattered most to them. At first, I was shy, but they pushed me further in, even handing me the camera to show them how it worked. They photographed one another with such joy.'

These exchanges reveal what lies at the heart of the occupation: more than a fight for survival, it is about creating a life with dignity. 'This project has shown me that given the opportunity, people of colour can live and thrive in the heart of the city – something apartheid-era policies sought to erase,' she reflects. 'Cissie Gool House is proof that diverse, intergenerational communities can co-exist with dignity and shared purpose.'

Part of the power of Windvogel's work lies in its potential to travel beyond South Africa. 'I want audiences, especially outside the country, to see that this is more than a housing crisis; it's a story of resilience



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Above: Residents living in the occupation play in the courtyard of the building

Left: Jadewin Khan (16), left, and Clinton Puti (18), in the hallway of the occupation building

Above right: Denver Arendse (47) has lived in the building for seven years and often looks after the kids while their parents are at work

Right: Mariana Louw (55) sews on the bed she shares with her two sons. She has lived in the occupation for seven years

© JODI WINDVOGEL

and agency,' she says. 'Yes, it's about systemic failure, but it's also about the creativity and strength it takes to claim space and make it home.'

Her approach aligns closely with the Marilyn Stafford Award's focus on constructive photojournalism – work that not only exposes injustice but proposes, or at least points toward, solutions. As juror Andrea Bruce noted: 'The winner and each honourable mention showed a connection to the people and topic they covered that outweighed style or technical skills. This is something more difficult to obtain and so appreciated. I can't wait to see where Jodi takes her story and career, I know it will be full of purpose and care.'

Windvogel is part of a new generation of photographers who see their work not just as documentation, but as advocacy. 'Documentary photography can bridge the gap between awareness and empathy,' she argues. 'Images have the power to humanise struggles that might otherwise feel abstract, and to challenge the narratives that uphold inequality. When done with care, it can become a record of resistance, a catalyst for dialogue, and a call to action.'

© JODI WINDVOGEL

© ANYA TSARUK

© ANDREA HERNANDEZ BRICENO

© GRETA RICO

© SYLVIA JARRUS

Top left: Kamila shows her award for Best Actress in the play The Snow Queen

Top right: Angelica Ponare, 25, sits beside a healing fire the day after she suffered an attack from invisible spirits

Above right: Durand Cheatem waits to hold his newborn baby Mason while waiting in the recovery room for his girlfriend Tennette Mitchell

Above left: Fernanda was a victim of feminicide in 2017 in the State of Mexico

Winning the award will give her more time with residents and help raise the community's story to an international platform. 'With this award, I'll be able to continue and complete my work at Cissie Gool House – while also letting the community know that their courage, resistance, and stories are being acknowledged on a global stage.'

Beyond the winner

While Windvogel takes the top honour, the jury also recognised four Honourable Mentions, each one tackling urgent issues with depth and sensitivity: Venezuelan photographer Andrea Hernández Briceño (Fire Becomes Spirit, exploring Indigenous resistance in the Amazon); Ukrainian Anya Tsaruk (I Hope Your Family is Safe, a personal perspective on war and resilience); Mexican Greta Rico (Caring in the Face of Absence, a tender investigation into the aftermath of femicide); and US photographer Sylvia Jarrus (Roots and Resilience, on Black birth workers and maternal health in Detroit).

Collectively, the winner and the honourable mentions underline what the Marilyn Stafford FotoReportage Award has always championed: photography that does more than witness – it amplifies solutions, reframes narratives, and insists on dignity.

For Windvogel, the recognition is both personal and political. The award honours her craft, but more importantly it validates the struggle of those living in Cissie Gool House. 'My aspiration is to present this community not as victims, but as active agents in shaping their own futures.'

It is an approach Marilyn Stafford herself would likely have applauded. As FotoDocument director Nina Emett put it: 'Jodi Windvogel's work stood out because the images are raw, emotional, and powerful. Together they tell a creative and compelling story of vulnerable, dignified people taking power into their own hands.'

With Nikon's support ensuring the award's longevity, and with photographers like Windvogel pushing the boundaries of what documentary images can do, the prize continues to serve as a vital platform for voices that are too often excluded.

Windvogel will now return to the long hallways of Cissie Gool House, camera in hand, documenting not just resistance but resilience – an evolving story of how people build community in the face of exclusion, and how photography can serve as a bridge between struggle and solidarity.

An exhibition with highlights of the 2025 Winner and Honourable Mentions launches in Vauxhall, London, on 2 October at human rights centre The Foundry – A Place for Change until January 2026.
Details of the exhibition and the full 2025 shortlist can be found here: **fotodocument.org/news/** or see **@fotodocument**

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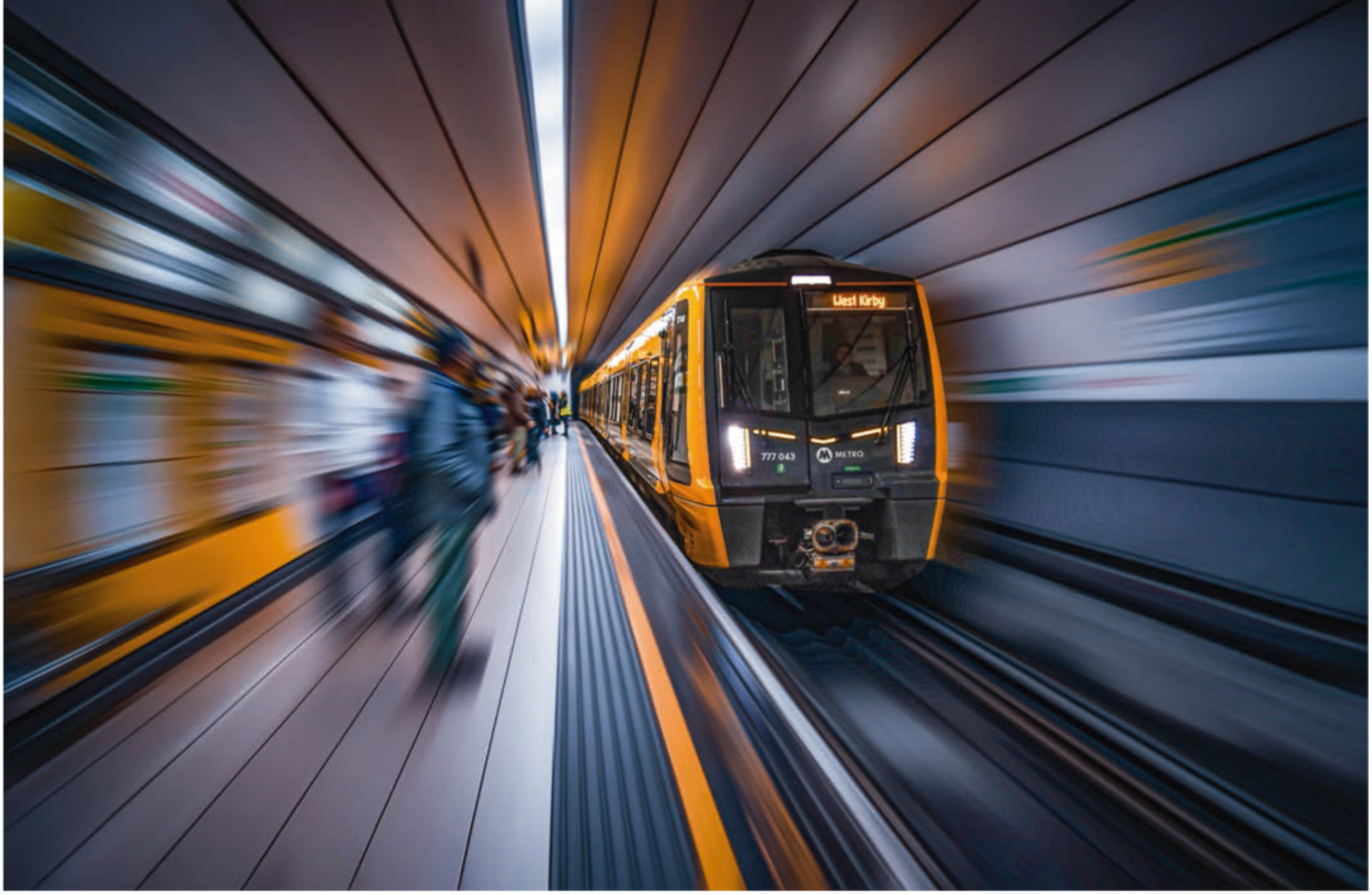


© DALE BRISTO

Railway Children reimagined

All Aboard for the Young Railway Photographer of the Year 2025 by **Peter Dench**

The overall winning image of the Young Railway Photographer of the Year competition 2025, by Dale Bristo, taken at Liverpool Central Station

I once dabbled in train photography. Weymouth station, summer holidays. One train an hour, every day the same trains. No drama, no steam, no blur – just a bench, a warm can of Lilt, and the growing suspicion there might be more to life. Girls. Novelty crisps. Literally anything else.

Which is why, decades later, I'm both surprised and charmed to find myself writing about the second Young Railway Photographer of the Year (YRPOTY) competition. Organised by the National Railway Museum and the Railway Photographic Society, the contest challenges photographers aged 25 and under to make magic with metal, motion and a lot of railway infrastructure. The 2025 edition ties in with the bicentenary of the modern railway – Railway 200 – a milestone that's been marked with more heritage locomotives, themed exhibitions and cap doffing than your average steampunk wedding.

The entries? Over 300. The quality? Surprisingly good. The enthusiasm? Unquestionable. The overall winner? A brilliantly named Dale Bristo (18), from St Helens. Dale scooped the top prize for what he describes as a 'hyperlapse' image taken at Liverpool Central Station of a Merseyrail Class 777 train, blurring through the frame with the sort of kinetic swagger you'd expect from a Marvel movie rather than Merseyside commuter services.

'It's still not sunk in,' Dale admits. 'I'm shell-shocked.' His ambition was to capture the 'evolution of the railways' using motion blur, and what he's captured is a visually arresting image of speed, precision and intent. It's not just good for someone his age – it's good full stop.

He shot it on a Nikon D7500 with an 18-105mm lens and says he loves the thrill of freezing massive moving machinery at just the right moment. 'Railway photography doesn't get enough attention,' he says. 'It should be as celebrated as wedding or street photography.'

Under 18s, Over-achievers

In the 18-and-under category, first place went to Oliver Powell (16) from Hereford, for a beautifully timed image of a Class 5043 steam engine storming out of a tunnel like it had somewhere to be. Second

© OLIVER POWELL

© TOBIAS JOHN

© LEWIS HURLEY

© MARNIX VAN KAMPEN-BROOKS

© JACOB ANDREWS

© EWAN CHEN

Above, clockwise from top left:

YRPOTY 1st place in the 18 and under category, by Oliver Powell

YRPOTY Judges' Pick, by Tobias John

YRPOTY Judges' Pick, by Jacob Andrews

YRPOTY 2nd place in the 19-25 category, by Ewan Chen

Railway Photographic Society Special Award, by Marnix van Kampen-Brooks

YRPOTY 1st place in the 19-25 category, by Lewis Hurley

place went to Loghan Smedley (18), who managed to combine charisma, composition and a bit of cosplay in his shot of a period-uniformed conductor. In third place was Liam Brown Henriques (15), whose night-time image brought some slick cinematic edge to the category.

But it wasn't all heritage, steam and sepia nostalgia. One of the youngest entrants to win a prize was Beatrice Collier, just eight years old. Her entry? A smartphone photo peeking through a fence at a red signal light, framed by summer foliage. It's simple, thoughtful, and – according to the judges – a subtle commentary on the transition between nature and the man-made world. I once shot through a fence myself, but only to get a better look at a Sunday league football brawl.

Other junior mentions included Imogen Dixon (11), whose out-of-the-carriage selfie captured pure childlike wonder as her train zipped past Roseberry Topping, and Tobias John (14), who somehow managed to make a train platform look like a Hollywood set piece.

Full steam ahead

In the senior youth bracket (19-25), Lewis Hurley (25) took top honours with a coastal shot of a GWR 802021 being thrashed by waves along the Dawlish Sea Wall. Think Turner meets Transport for Wales. Ewan Chen (19) bagged second with an ethereal night shot of the Glenfinnan Viaduct, and Danny McLaren (24) placed third with a moody, steam-soaked masterpiece that would make Ridley Scott jealous.

A string of Judges' Picks highlighted the range of creative takes – graffiti-blasted carriages, abstract motion shots, architectural studies. Entries came from across the UK and as far afield as Hong Kong, proving that railway obsession truly transcends borders and timetables.

Platform for the future

Shortlisted images will be on public display at the National Railway Museum in York until January 2026. The organisers, including Railway Photographic Society Secretary John Hillier, are rightly proud: 'This contest is about nurturing young talent in the most momentous of years for the railways. The standard of entries was exceptional – not just technically, but creatively.'

And he's right. While railway photography may conjure images of hi-vis jackets, tripod etiquette and suspicious stares from conductors, these young photographers have taken a well-worn genre and given it a fresh lick of steam engine paint.

Top prizes included Fujifilm X-T5 kits, heritage railway passes, simulator experiences and a tour on Network Rail's legendary New Measurement Train – aka the 'flying banana,' for those in the know. A handsome book of the entries has been published by Silver Link, which might be the first time the phrase 'railway pictorial' has been used with genuine aesthetic credibility.

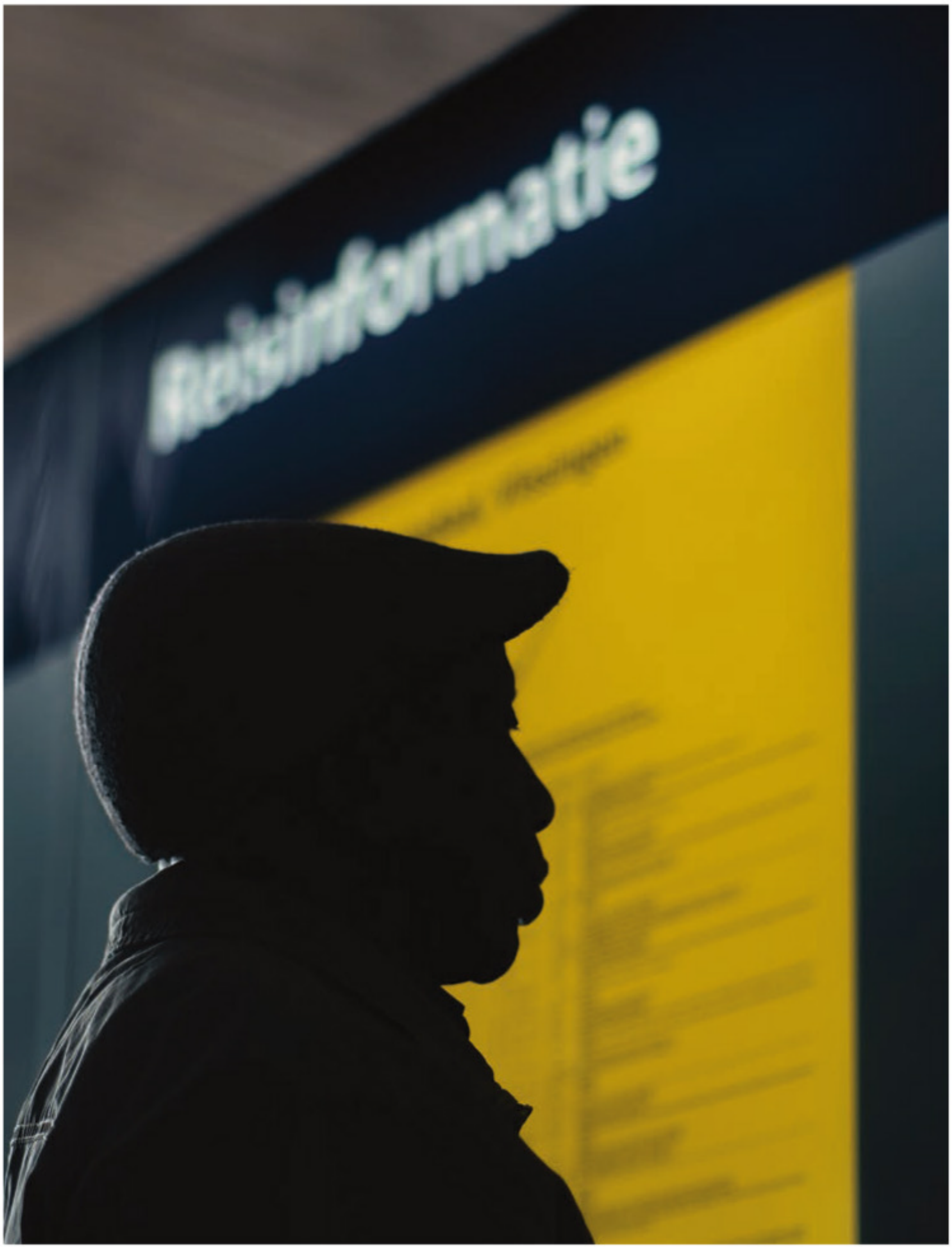
So hats off to this year's winners. They've caught the imagination, the motion, and sometimes even the poetry of travel. If you're sceptical about rail imagery as an art form, I'd say: have a browse, and remember – every carriage has a story. Coincidentally I wrote this stuck on a train outside Weymouth with a packet of novelty crisps. AP

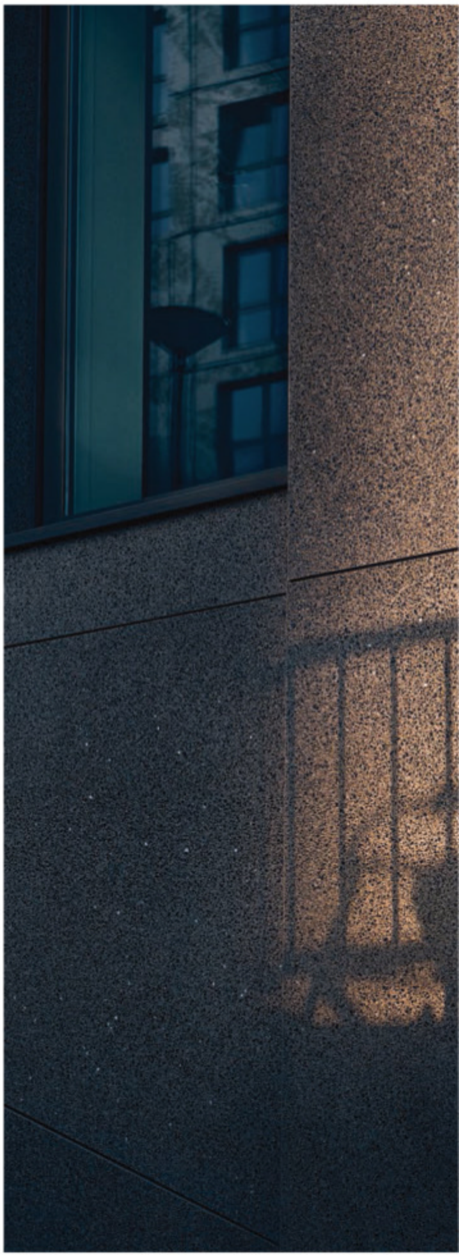
Street view

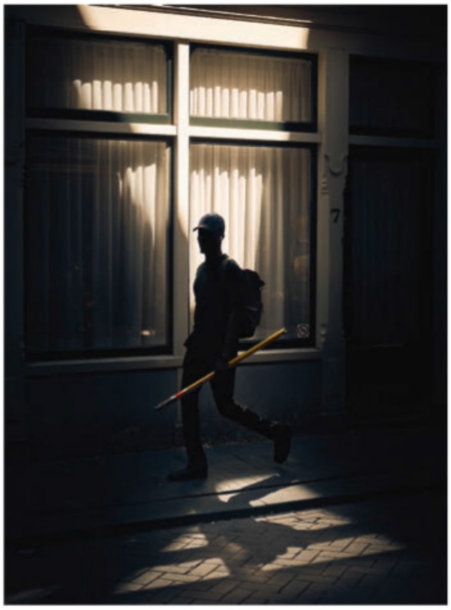
The EISA Maestro 2025 photo contest was on the theme of Street Life. We present the excellent International winners

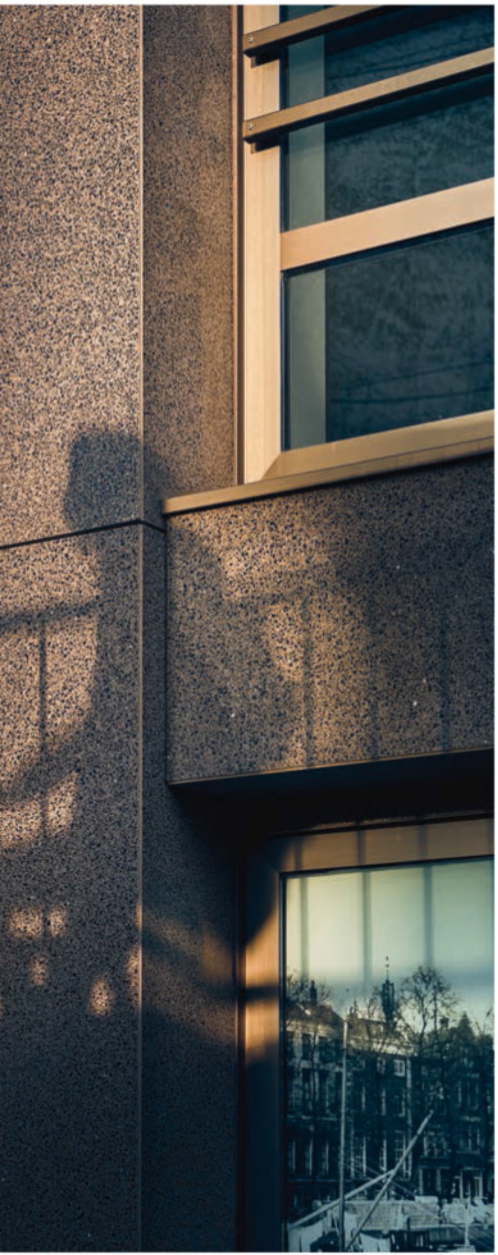
As well as its awards for best photographic kit of the year (AP 9 September), the Expert Imaging and Sound Association (EISA) runs EISA Maestro – its annual photo contest. Open to amateur and semi-professional photographers, this year's theme was Street Life. Entrants could submit a Single picture or a Series of 5-8 pictures. The winning images from the 15 EISA countries were judged together and the winners of the International contest are as follows.

The Series winner was Otto Louter from the Netherlands, who wins €2,000 and the EISA Maestro 2025 Trophy. Guru Raju from India was second, while third-place went to Adam Ramjean from the UK. The Single winner was Marcin Zajda from Poland, who receives €1,000 and the EISA Maestro 2025 Trophy. The UK's Rebecca Elliott was second, while Nikolaos Karampetakis from Greece was third. You can see Adam's and Rebecca's images in our UK winners article, in AP 29 July. Visit eisa.eu/maestro









Series 1st

Otto Louter
The Netherlands

Otto's photography began as a hobby during holidays. He says, 'As a photographer, I find my focus on the street, constantly looking for magic. Doing research and having a plan helps to be able to work purposefully. However, sometimes going out without any plan yields unexpectedly good results. Getting lost in the city, that's something I love to do. It allows me to observe life on the streets, with my camera always at hand to capture it. For this series, entitled On the Road, I went in search of people finding and following their way through the vast urban landscape of concrete, stone, glass and metal. People, captured in light and darkness, in shadow and form, in colour and contrast, their destination usually unknown to those around them. Open your eyes, use your imagination and let yourself be carried away on a journey to a beautiful destination, it costs nothing!'

Instagram: @ottolouter Website: www.ottolouter.com

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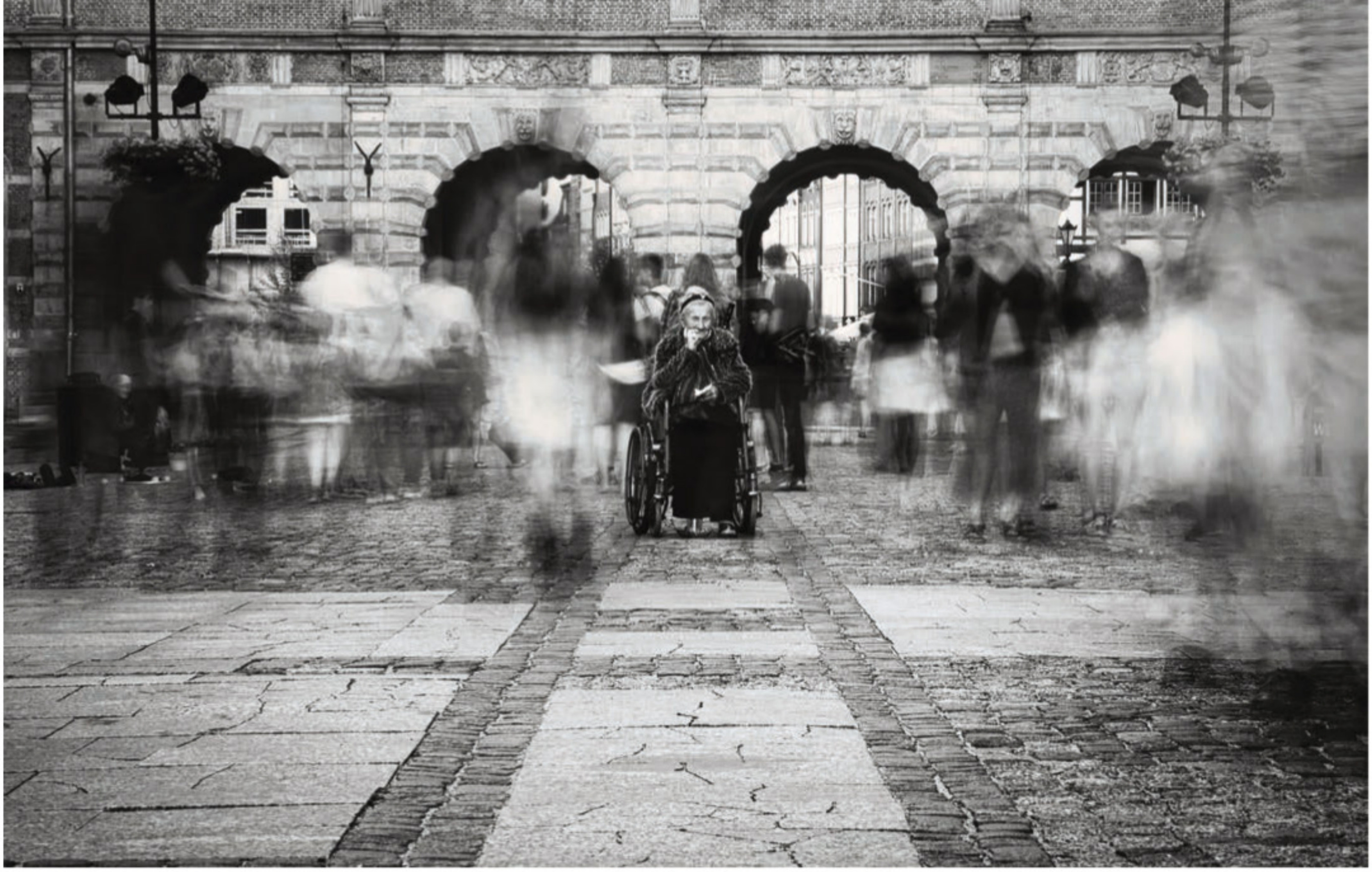
1

Series 2nd

Guru Raj
India

Guru Raj is based in Hyderabad, with a deep-rooted interest in visual storytelling. He tells us: 'As I navigated the bustling fish market, my lens sought stories hidden in the grit – where currency mingles with catch, and survival is priced by the kilo. The crumpled notes amid the fish spoke of hard-earned livelihoods, while the traders' weathered faces reflected resilience shaped by tides of fortune and labor. Amidst rusted shipwrecks, I found a young gaze peering through decay… a symbol of defiance and dreams amid ruin. Each frame I captured revealed contrasts of life: decay and pride, struggle and grace, all coexisting in the chaos of the street. My camera became a quiet observer of these raw, unscripted truths.'



Single 1st

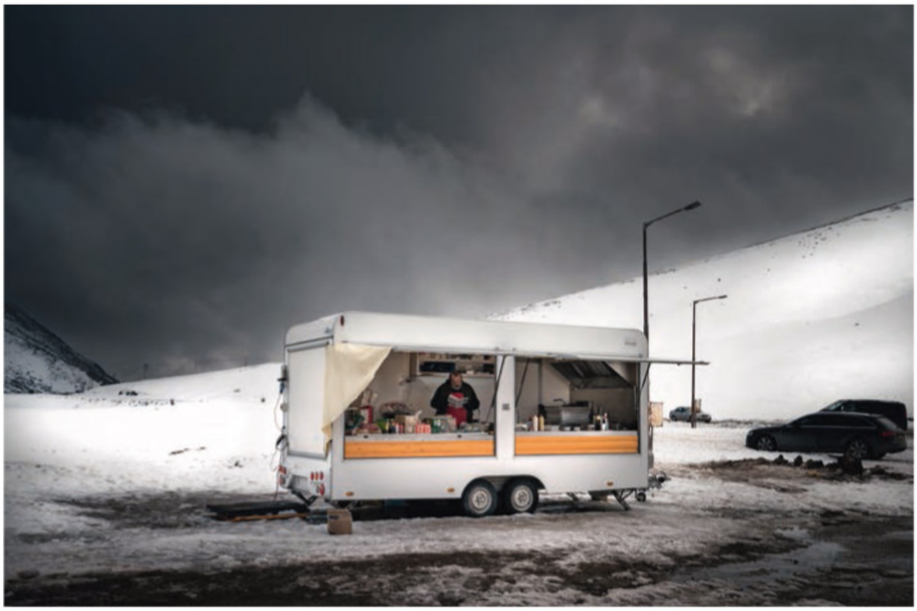
Marcin Zajda
Poland

Marcin's photography journey began 18 years ago with his first digital camera. He says, 'This picture was taken on 15 July 2023, at Długi Targ in Gdansk with a Canon EOS 500D, Sigma 17-70mm lens, and NDx4 filter. The scene, an elderly woman in a wheelchair amid a blurred crowd, was captured on impulse. I quickly attached the filter to highlight her stillness, contrasting with the indifferent motion around her.'
Instagram: @photochamsin

Single 3rd

Nikos Karampetakis
Greece

Nikos loves his work as a Professor in the Department of Mathematics at Aristotle University of Thessaloniki. His hobby of photography began in 2016. He uses a Nikon Z6 and has taken part in photo exhibitions and contests, receiving several distinctions. He says, 'This image, for me, is a testament to the human spirit's ability to create warmth, purpose, and even moments of personal solace – as evidenced by the figure engrossed in a book – in the most unexpected and challenging public environments. It speaks to the universal drive to connect, to provide, and to find meaning, even when surrounded by solitude. This scene, both stark and profoundly human, encapsulates the enduring power of resilience and the unexpected beauty found in everyday acts of perseverance that define street life in all its forms.'



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This lens delivers excellent images, with impressive sharpness and attractively blurred backgrounds
OM System OM-1 II, 200mm, 1/1000sec at f/2.8, ISO 2500

OM System 50-200mm F2.8 IS Pro

This high-end fast telezoom is an upgrade to a much-loved lens, but it is worth the extra money? **Andy Westlake** takes an in-depth look

The OM System M.Zuiko Digital ED 50-200mm F2.8 IS Pro is a telephoto zoom for Micro Four Thirds cameras, with a constant f/2.8 maximum aperture and a 100-400mm equivalent range. It's not a replacement for the firm's existing 40-150mm F2.8 Pro, but a higher-end upgrade, with increased zoom range and built-in optical stabilisation.

With its long telephoto reach, this lens is designed for such things as wildlife, sports, and action photography. Thanks to impressive close focusing, it's also capable of semi-macro shots of small subjects such as insects. It's primarily built for use on the firm's flagship OM-1-series models, but can of course be used on other MFT cameras too.

At £2,999, the 50-200mm costs well over twice as much as the 40-150mm f/2.8. This makes it the second most-expensive Micro Four Thirds lens after the 150-400mm F4.5 TC 1.25x IS Pro, with which it has a lot in common, including a striking white finish. But one factor that might help justify the lens's cost is its compatibility with 1.4x and 2x teleconverters. Assuming, of course, its performance is up to scratch – so let's find out.

Features

Optically, the lens employs 21 elements in 13 groups, with OM System promising excellent resolution across the entire zoom range. To this end, the firm has employed plenty of exotic glass, with 2 elements made from high refractive-index (HR)

❯

The lens works well with teleconverters: I shot this using the MC-20
OM System OM-1 II, 400mm, 1/2000sec at f/5.6, ISO 4000

glass, 3 from E-HR glass, 1 from extra low dispersion (ED) glass, and 2 from super-ED glass, plus an aspherical ED element. Zero-II coating is applied to minimise flare and ghosting.

The lens boasts weather-sealing to the IP53 standard, and should also work in temperatures down to -10°C. Both zooming and focusing are internal, so the length and balance always remain constant.

In a step up compared to the 40-150mm f/2.8, optical stabilisation is built-in. This provides up to 7 stops of shake reduction when shooting at 200mm on the OM-1 II, or 5 stops on the entry-level E-M10 IV, according to CIPA standard tests.

One welcome feature is the ability to register a specific focus distance, and then recall it using any of the four L-Fn buttons. The minimum focus is just 78cm across the entire zoom range, giving 0.5x equivalent maximum magnification.

Like the 40-150mm, the lens comes with a tripod mount ring. But it's much improved, with a split, hinged design that allows it to be removed without taking the lens off the camera. The foot also has an Arca-Swiss profile which allows it to be mounted onto many tripods and monopods.

A deep cylindrical hood is supplied, with a locking button to prevent it from falling off accidentally. It also has a sliding door to allow easy adjustment of polarising filters, which fit via a 77mm thread. The hood reverses snugly for storage, and without blocking the zoom ring, which is welcome when you want to get a quick grab shot.

Close-up performance is extremely impressive
OM System OM-1 II, 200mm, 1/2000sec at f/8, ISO 20,000

Build and handling

When it comes to design and build, the 50-200mm F2.8 feels very much like you'd expect for a professional telephoto zoom, with a robust-feeling metal barrel and an array of additional controls. It's rather larger than the 40-150mm f/2.8, measuring 91.4mm in diameter and 225.8mm in length, while weighing 1,075g on its own, or 1,250g with the tripod ring attached. That's broadly similar in size to a full-frame 70-200mm f/2.8 or 100-400mm zoom. But it's by no means a burden, and easy to use hand-held.

Given the size, I found that the lens feels most at home on OM-1 and E-M1-series cameras, which have nice deep handgrips. It should also work well on the Panasonic GH7 and G9 II. But I also tried it with the OM System OM-3, and the much smaller Olympus OM-D E-M5 Mark II. Both work just fine – you support the combination by the lens – but are made more comfortable with an add-on handgrip.

The broad zoom ring is perfectly placed in the centre of the barrel, and requires a twist of a little less than 90° to go from one end to the other. Towards the front, you'll find a smoothly rotating manual focus ring. An AF/MF switch is located on the side.

Above this, you'll find a focus distance limiter that offers three settings: 0.78m to 3m, 3m to infinity, and Full. This should help minimise hunting when you're photographing distant or close-up subjects. Below it is an IS

Sharpness is high at all focal lengths and apertures
OM System OM-1 II, 79mm, 1/8000sec at f/2.8, ISO 200

On/Off switch. Panning mode is set from the camera body.

At the bottom of this control cluster are a switch and a button for the preset focus distance function. This works in concert with the L-Fn four buttons, which are arranged at 90° intervals around the barrel. You can set these either to work as usual, or to recall the preset distance, with or without a confirmatory beep. Setting the distance is easy: focus on the required point and press the 'Set' button.

Overall, everything works well without any fuss. The L-Fn buttons fall perfectly under your thumb for both horizontal and vertical shooting. The switches are large and easy to operate too, while being inlaid into a panel so you shouldn't nudge them accidentally.

Autofocus

I've been very impressed by the lens's autofocus performance. It's fast, essentially silent, and consistently accurate. When shooting birds in flight, which are always a demanding test of continuous autofocus, the lens locked on quickly and kept track of their movements pretty reliably. Overall, it did everything the camera asked of it.

Focus breathing is well controlled at all focal lengths. However, the lens isn't parfocal, which means that the focus distance drifts when you zoom in or out. For videographers, that means you'll need to use C-AF to hold the subject in focus if you zoom while recording.

Performance

I tested the 50-200mm F2.8 on the firm's flagship camera, the OM-1 Mark II. While I spent a lot of time photographing wildlife, I also made a point of shooting highly detailed architecture, to examine sharpness and detail rendition across the frame. Suffice to say, the lens didn't disappoint me in any way.

Optically, this really is a stunning lens. It's impressively sharp right across the frame, pretty much regardless of focal length or aperture. Detail rendition remains excellent at close distances for tele-macro shots, too. There are no problematic aberrations, and I only ever saw the merest hint of any colour fringing.

The only caveat is the usual one with Micro Four Thirds, in that apertures smaller than f/8 will look increasingly soft due to diffraction. While this might sometimes be an acceptable trade-off for increased depth of field, I'd avoid going any smaller than f/11.

Equally important as the lens's sharpness is its treatment of out-of-focus regions. They're rendered smoothly and attractively, so they never distract from the subject. Again, this is equally true when shooting close-ups, as when capturing birds in flight against a background of distant foliage.

Use with teleconverters

As previously mentioned, the lens is compatible with Olympus and OM System teleconverters. With the MC-14, it becomes a 70-280mm F4 zoom (140-560mm equivalent), and with the MC-20, it's a 100-400mm F5.6 (200-800mm equivalent).

I was able to test the lens with both converters, and was impressed by how well it performed. Image quality holds up very well indeed, although inevitably, there's just a slight loss of contrast and fine detail with the MC-20. Both autofocus and optical stabilisation work well too – I was able to get consistently sharp shots at 1/60sec, right out to 800mm equivalent. AP

Verdict

Amateur Photographer Testbench GOLD ★★★★★

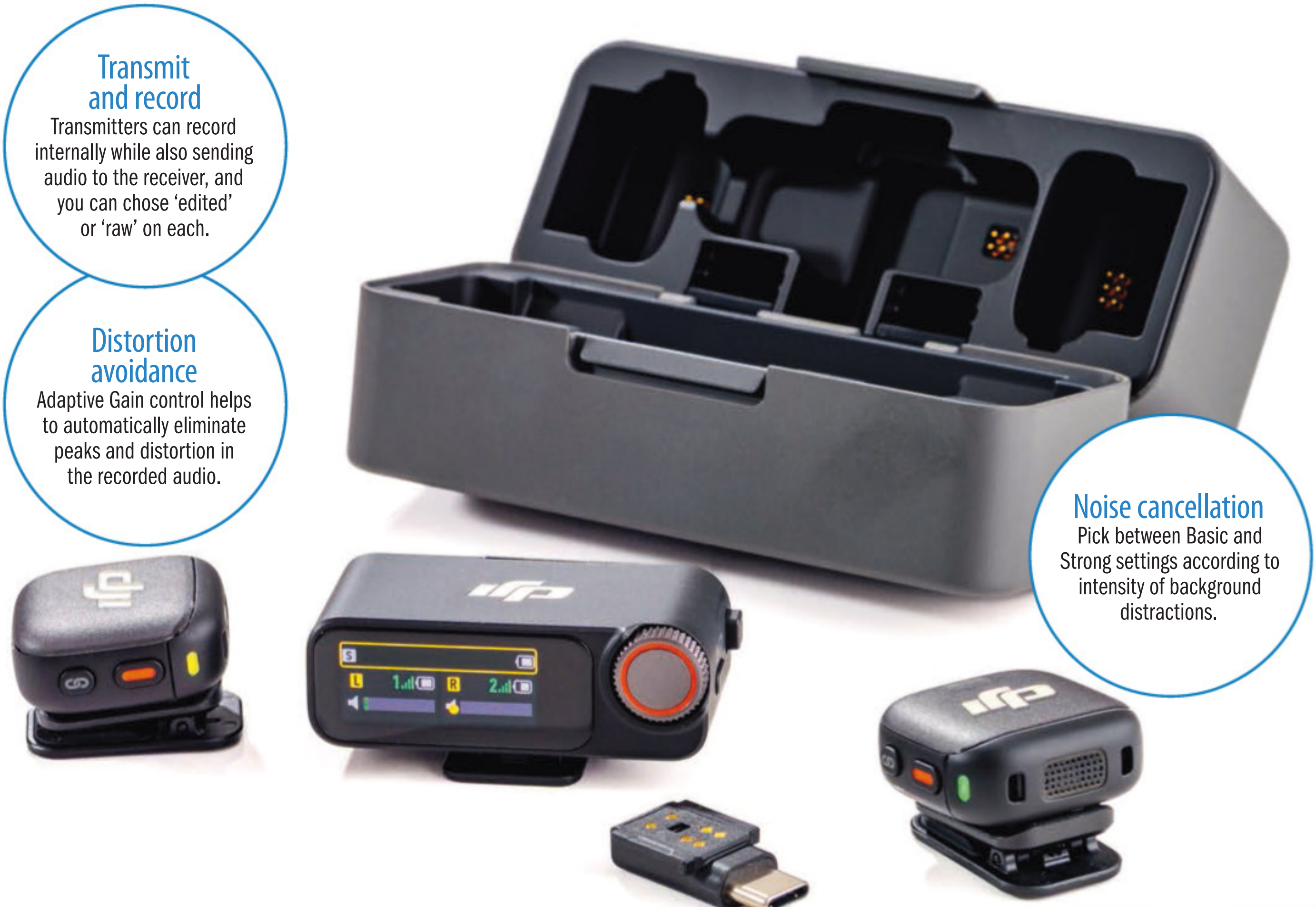
I'VE been hugely impressed by the OM System 50-200mm F2.8 IS Pro. It performs brilliantly on every level, with excellent build and handling, quick autofocus, effective stabilisation and superb optics. I'm a big fan of the existing 40-150mm F2.8 Pro – in fact it's one of my favourite Micro Four Thirds lenses – but the 50-200mm takes things to a whole new level.

While the lens itself is pretty special, its compatibility with teleconverters adds even further to its appeal. On its own, it does the job of a 100-400mm zoom on full-frame. Fit the MC-14, and you get something that looks like a 150-600mm, with minimal drop in functionality or image quality. With the MC-20, you get a 200-800mm equivalent that still produces very good results, so you may not need to carry a separate 100-400mm zoom.

It is, in fact, near-impossible to find fault with this lens. About the only downsides are the size and the price, and honestly, it's really not that large, especially given what it delivers. For anyone shooting wildlife, sports or action on Micro Four Thirds, it's an extremely desirable optic.

Data file

Price	£2999
Filter Diameter	77
Lens Elements	21
Groups	13
Diaphragm blades	9
Aperture	f/2.8 – f/22
Minimum focus	0.78m
Length	225.8mm
Diameter	91.4mm
Weight	1075g; 1250g with tripod mounting ring
Lens Mount	Micro Four Thirds
Included accessories	Hood, caps



Transmit and record
Transmitters can record internally while also sending audio to the receiver, and you can chose 'edited' or 'raw' on each.

Distortion avoidance
Adaptive Gain control helps to automatically eliminate peaks and distortion in the recorded audio.

Noise cancellation
Pick between Basic and Strong settings according to intensity of background distractions.

DJI Mic 3

DJI hits its stride with its second 32-bit float wireless microphone kit. **Damien Demolder** stands 400m away to test its range, features and sound quality

At a glance

£259	DJI Mic 3 Combi kit
£169	Extra RX and TX kit

- Wireless mic set
- Up to four TX units
- Can transmit audio to eight cameras
- 400m specified range
- 32-bit float internal recording
- 28 hours of use per charge

Only 18 months after the release of its Mic 2, DJI has introduced an updated version of its wireless mic set. The DJI Mic 3 brings a new design and a collection of new features, including the ability to send audio to multiple cameras at the same time. But it leaves out one feature that many will feel too important to sacrifice.

Features

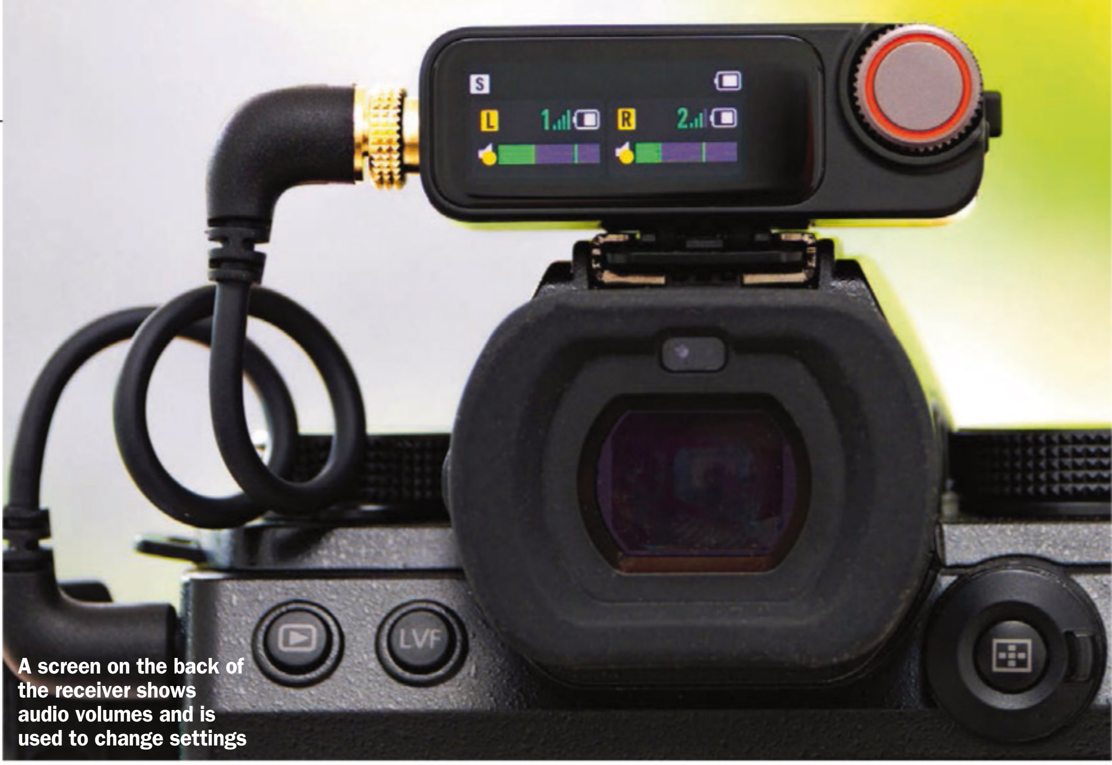
As with most wireless mic outfits, the base kit comprises a receiver that sits on the camera and a pair of microphone/transmitters that are designed to be attached to the people we are recording. This Combi kit also includes a USB-C or Lightning adapter for the receiver, so it can record directly to a phone, tablet, or computer. This is all packed into a hard case that not only protects the kit, but also charges it from an internal battery. The hard case fits into a soft bag that contains all the cables for charging and connecting, and a pair of wind shields for the microphones.

One of the big attractions of the DJI Mic 3 is that not only does it allow us to record up to four people at the same time, via additional transmitters (TX units), but we can also send audio to more than one camera at a time. In fact, we can send audio from four TX units to eight receivers (RX units). This is quite a step up, and will make it easier to sync audio in multi-cam set-ups. Of course you won't be needing eight cameras on most shoots, but having two cameras per interviewee is very common.

Another new feature that aims to make syncing audio easier is Time Code. With this active, we can send a Time Code signal to the camera and to the mic/transmitters. This is especially useful as each transmitter is capable of internal recording, and if Time Code has been recorded, it's much easier to line up those recordings. One of the nice things about the internal recording is that it can be done using either 24-bit or 32-bit Float, and each transmitter has 32GB of internal memory, giving plenty of space.

Other new features include three Voice Tone Presets for different pitched speakers, two strengths of noise cancellation, and Adaptive Gain Control which mixes recording from two levels to prevent clipping. It can also automatically adjust levels when two people are using the same mic, so they come out at the same volume.

DJI has given us a headphone socket on the RX unit so we can monitor audio even when recording internally, as well as a USB-C port so we can power the device from an external battery pack. A Bluetooth feature in each transmitter also means we can connect directly to a phone for recording, without a receiver.


A screen on the back of the receiver shows audio volumes and is used to change settings

Design and handling

It's great that we get all these features in such a small and convenient package. I'm not a fan of seeing microphones in recordings though, and these little transmitters are quite hard to hide. The company has made sure the logos are prominent, even on the magnets used to hide the transmitters under clothes. While the units weigh only 16g, all the weight is concentrated in a small, thick area, so the transmitter pulls collars, bulges under T-shirts and makes itself difficult to conceal. A key issue here is that there is no option to connect a Lavalier microphone to the TX units, so they are likely to be in-shot.

All menus and settings are directed from the rear screen of the receiver and navigated by touch, a back button and a scrolling/pressing dial. Navigation is greatly assisted by experience of previous models, or a good long sit-down with the manual. Lots of practice and regular use will be the answer to finding your way around the very many options via such a small screen. Running eight receivers and four transmitters from it will be like playing a xylophone through a letterbox.

In use

Straight out of the box, you will get very good audio quality from this kit. Wade into the menu and your life will become more complicated, but will be rewarded with access to the new features. The difference between the voice tones is subtle but effective, and I found the new Adaptive Gain Control pretty good at controlling moderate peaks that would otherwise have been distorted.

The new two-level noise cancelling is also worth investigating. I found the Basic setting good for removing less-intrusive sounds and for moderating louder ones, while the Strong setting can eliminate a lot of louder background noise, but inevitably at the expense of some distortion to the speaker's voice.

The range is listed as 400m, so I was surprised to find the signal unreliable after just 20m with a moving camera and a static subject, and with a body in the way after only 10m. With the camera static and the subject moving, range is a great deal better, but with a body in the way we can be interrupted at 20m. It can pass through interior walls okay, but not with distance too.

Battery life though is much more impressive, with 8 hours for the transmitters and 10 hours for the receiver – and we can recharge 2.4x in the case. The case takes just 2 hours to charge, and a 5-minute charge of TX or RX units gets you an extra 2 hours of use.

Mics are small but difficult to conceal

A USB-C adapter enables use with smartphones

Verdict

Amateur Photographer
Testbench
Recommended
★★★★

THIS is a great mic set, but there are a few caveats. No Lav mic option will be difficult to swallow for some, especially as the TX units drag down clothes and are hard to conceal. The lack of range won't be an issue indoors, but it might be for outdoor shoots where the subject needs to be some distance from the camera. And it is complicated to get the best from all the extremely useful options by going through the menu system. It's worth the effort, but expect it to take some time if you are starting from scratch. Great audio quality though, and a whole pile of excellent options.

For and against

- + Great audio quality
- + Very good features to avoid clipping
- + Compact, comprehensive kit
- + Incredibly well featured
- + Audio to multiple receivers
- − Limited range with moving camera
- − No Lav mic option
- − TX units hard to conceal
- − Complex menu system

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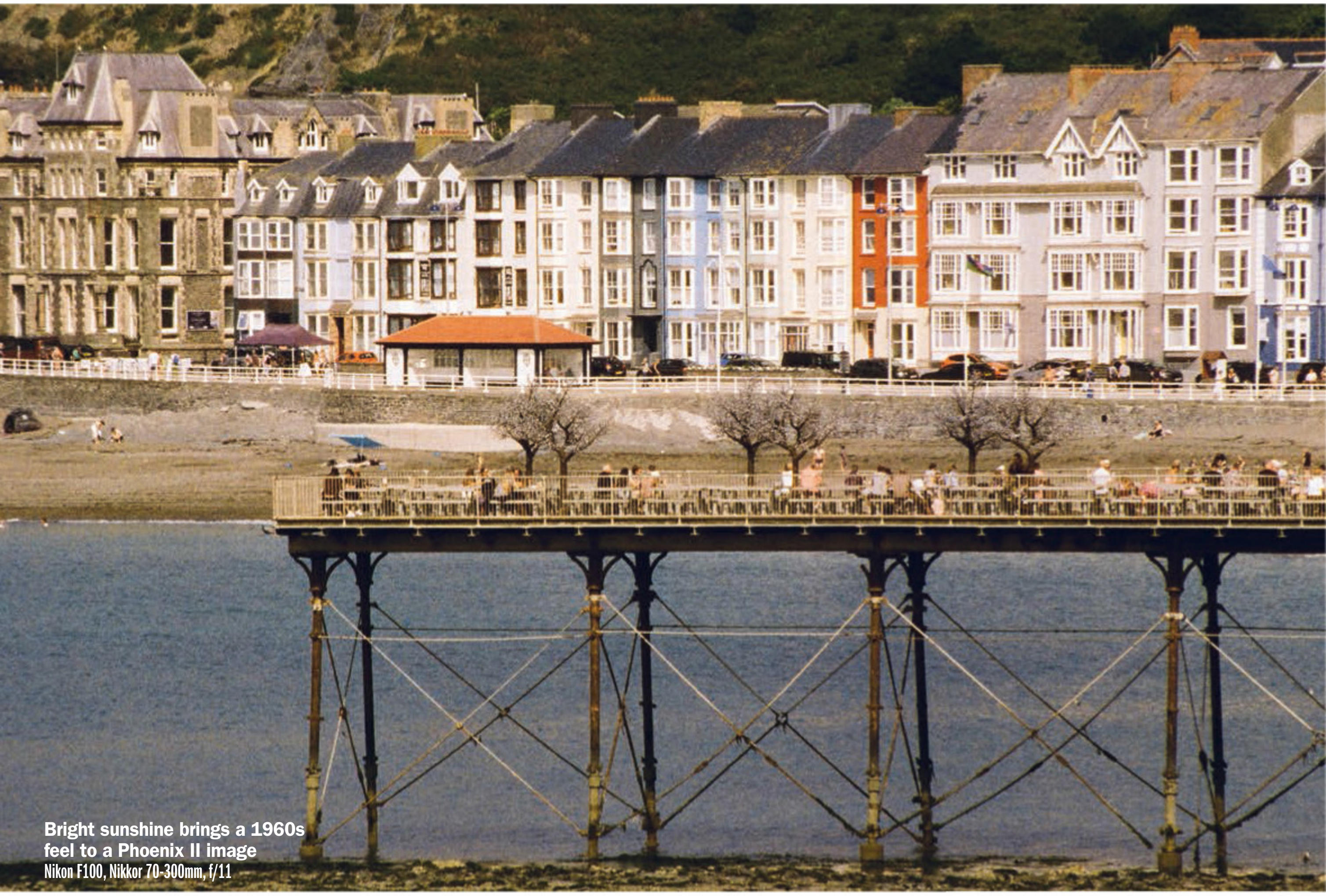


Bright sunshine brings a 1960s feel to a Phoenix II image
Nikon F100, Nikkor 70-300mm, f/11

Harman Phoenix II

HARMAN
PHOENIX II
ISO 200 COLOUR FILM

Harman Photo's radical colour negative film has had a serious reboot. **John Gilbey** gives the new emulsion a test drive

Colour negative film once formed the core of the amateur photography marketplace. From around the 1960s until the early 2000s, no family event or holiday was complete without someone toting a 35mm or 126 format film camera loaded with colour print film to record the occasion.

The arrival of digital compacts, and subsequently the ubiquitous presence of high-quality mobile phone cameras, removed the mass market appeal of the product, and the High Street infrastructure of One Hour labs and chemist shop photo-finishers all but disappeared. This left just a relatively few keen stalwarts using colour negative film, mostly for certain specific tasks such as portraiture and landscape.

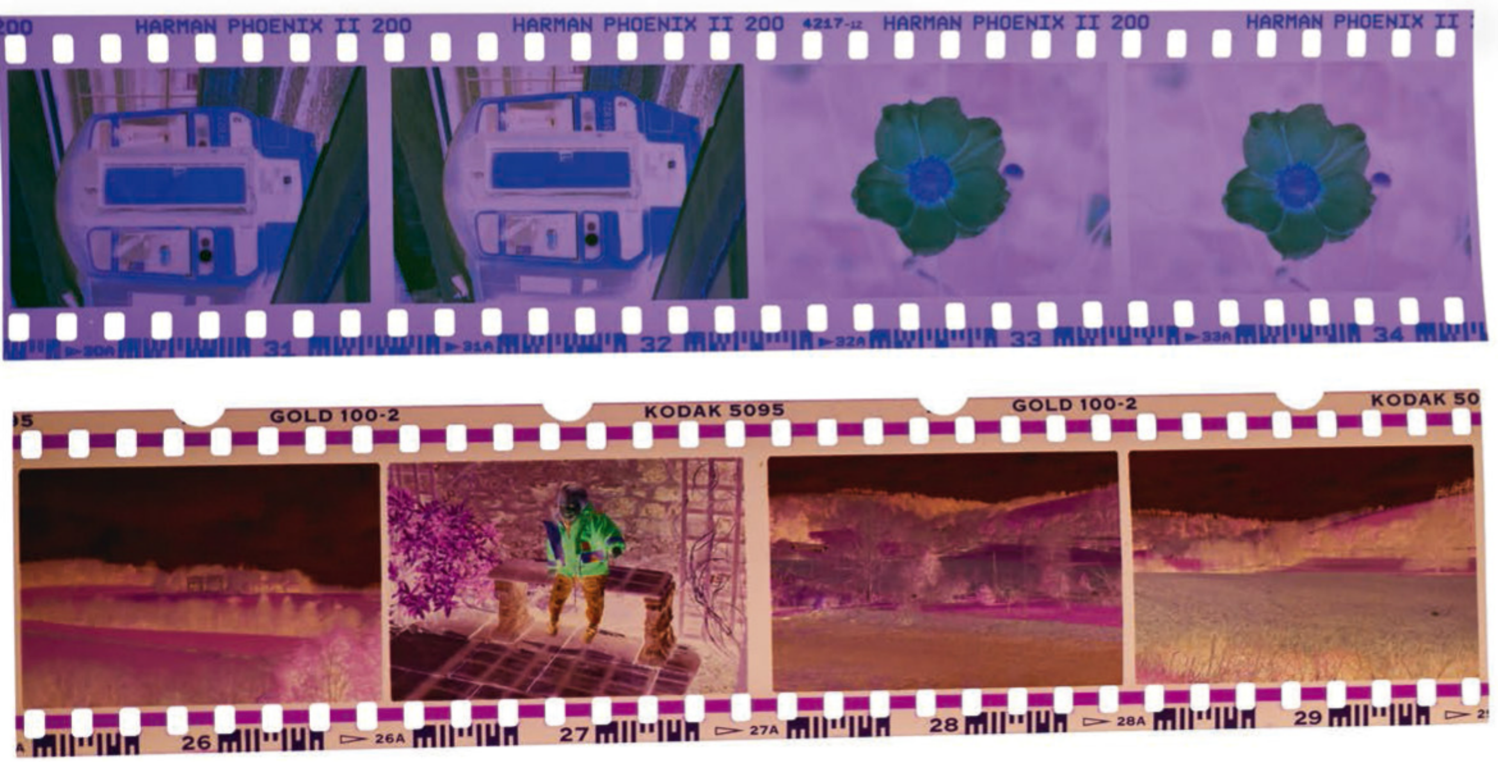
In the past few years, however, colour negative film has had something of a resurgence. A raft of mostly repurposed or rebadged types of film stock have been made available under imaginative and colourful branding, that's designed to be attractive to those seeking a retro, analogue colour film experience.

Harman's Phoenix II seems to buck this trend, offering a wholly new emulsion which has been built from the ground up. I decided to take a look at what it offers.

Background

The folk at Harman Photo kindly sent me a couple of rolls of Phoenix II to try out. As you would expect from a major supplier – Harman also produces the Ilford-branded monochrome films and other products – the product as delivered held few surprises. A blue-themed cardboard carton holds a traditional black plastic tub to protect the film cassette, complete with a soft 'pop' and subtle waft of chemistry when you open the tub.

It was when I took a look at Harman's technical information document that things started to get interesting. Phoenix II is described as a second-generation colour film, with the original Phoenix film having gone on sale in December 2023. This represents a fairly rapid



Harman Phoenix II negatives (top) look very different from conventional colour film such as Kodak Gold

development cycle, with both versions of the Phoenix film being labelled as 'limited edition' and 'experimental', suggesting that Harman is really serious about bringing innovative new film emulsions to market.

Compared to the original Phoenix film, Harman cites improvements to contrast, colour balance and a finer grain. Described as less 'radical' than the first incarnation, Phoenix II is positioned to be a more mainstream offering, while retaining the experimental and creative feel of the product. One interesting aspect is that Phoenix II film lacks the orange mask normally associated with colour negative film. This immediately made me wonder how a standard minilab setup or film scanner would deal with this issue – especially in terms of colour balance – but more on this later.

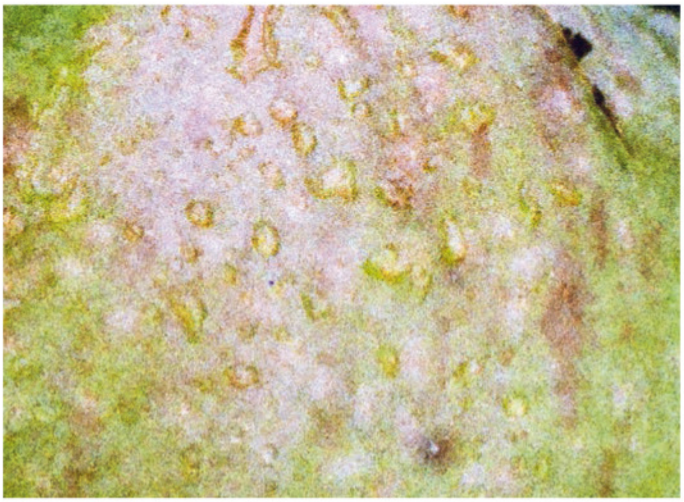
Field test

I used my Nikon F100 film SLR and a variety of Nikkor lenses for the Phoenix II test, on the basis that I know it well and trust its reliability as regards film transport and exposure, and understand how the Nikkors render colour under different conditions. The Phoenix II film cassette includes the contact patches for DX coding, which allows the camera to automatically set the recommended ISO speed for the film. The Nikon F100 had no trouble reading the DX code at ISO 200. With most film cameras, you can also set the ISO manually, or apply exposure compensation, if you'd like to tweak this value.

I shot my first roll of Phoenix II over a couple of days, to allow for a variety of lighting conditions and subject matter. This involved wandering around the seaside town of Aberystwyth for a number of hours, looking for interesting aspects that might play well with an experimental, creative film. Harman Phoenix II uses a standard C41 process for development, but as I wanted to ensure the best match between the film and the processing, I bought a development/printing/scanning package from Harman's own laboratory, and sent the film off to HarmanLab in Cheshire. I was especially keen to see how the negatives would appear when scanned and inverted, and to what extent the scans would match the lab supplied prints.

Processing was prompt, and I received an email link to the scanned images a few days later, with the 36 exposures checking in at just over a gigabyte of data. My prints and negatives arrived by post after another couple of days. The high-resolution images were easily downloaded via a Harman branded portal of the popular WeTransfer service and I eagerly inspected the results.

In diffused light Phoenix II gives a nice moody image
Nikon F100, Micro Nikkor 60mm, f/11



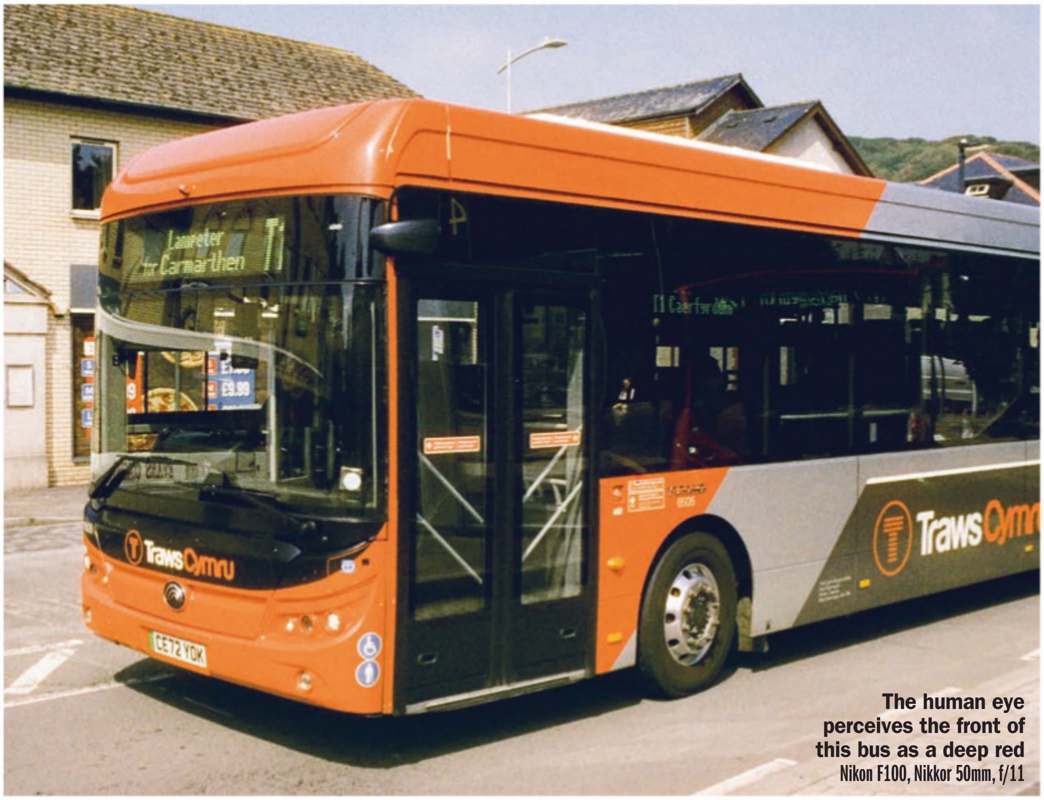
Phoenix II has a grain structure with a traditional feel

Analysis

My first reaction was that Harman Phoenix II is not like other films – and in a good way. The retro feel to the structure of the grain and the way colours are rendered are very different to the mainstream colour negative products I am more used to.

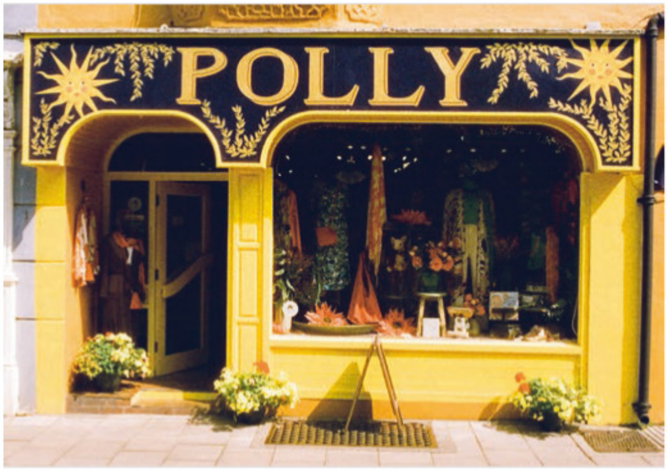
Yellows and greens are handled well, as are pinks, and there is good shadow detail. This combination works well for plant photography in many cases, and the visible – but not overbearing – grain structure enhances areas that are on the edge of focus. Blues and greys work well together too, and give some interesting options for a slightly gritty industrial look. The most unusual aspect is the way Phoenix II handles red subjects, and in the test film, deep reds were rendered as a dark orange. This is fine once you know to expect it and work around it. But the first impression is a bit of a shock – especially to someone like me who grew up embracing the intense reds of Kodachrome 25 transparency film.

To test that this was a real effect, rather than a scanning artifact, I copied some Phoenix II negatives using a Nikon D850 and converted them to positives using the Photoshop Invert filter. This gave a very similar colour palette to the HarmanLab scans. Dedicated film scanners which expect an orange mask may be misled by its absence, and Harman gives detailed scanning instructions and suggested profiles for several systems. If you are having your Phoenix II images scanned by a lab, then it is worth mentioning to them the need for a dedicated profile.



The human eye perceives the front of this bus as a deep red Nikon F100, Nikkor 50mm, f/11

In terms of processing, the HarmanLab prints matched the colour rendering of the scans well, so their process control and quality workflow is clearly good. The negatives themselves look very different to standard colour negatives, lacking as they do the traditional orange mask. They have a slightly purple base tone, not unlike Ilford's XP2 Super C41 monochrome film.



Phoenix II gives a pleasantly retro colour palette Nikon F100, Nikkor 50mm, f/8

So when and where would I use Phoenix II? If I was doing a fashion shoot themed around soft, pastel colours and period outfits it would certainly be a contender, as the overall effect recalls the 'soft tobacco' shading and slightly reticulated look of certain 1980s magazine imagery. Similarly, if I was covering a wedding where the couple wanted a different, retro and deeply analogue outcome, I would definitely employ the film, but perhaps in the second camera until I have looked further into how skin tones are rendered under different lighting.

In future, I think I'll probably avoid using Phoenix II in bright summer sunlight, unless going for a 1960s holiday picture feel, as the highlights need careful handling and contrast is occasionally wayward. But under light cloud, for vegetation, landscapes and moody macro detail images, it shows a lot of promise. I'm looking forward to using my second roll for some soft autumn landscapes, which I think it will handle especially well, and I will try out the 120 format version as part of the same project.

Verdict

Amateur Photographer
Testbench
Recommended
★★★★

HARMAN Phoenix II is an interesting development which brings a new and innovative thread to colour photography. The performance of the film encourages the photographer to experiment in ways that a more mainstream film might not, and there is considerable scope available for some very creative uses. This film is a lot of fun, and the research investment by Harman deserves to be rewarded with good sales. It will be interesting to see what the company comes up with next.

At a glance

- Price: 35mm 36-exposure film, £12.99
- Available in 35mm or 120 format
- Standard C41 processing
- ISO 200, DX coded
- www.harmanphoto.co.uk/phoenix

3 Legged Thing Luna

Andy Westlake tries out a featherweight light stand with an unusual trick

- £129.99
- 3leggedthing.com

The 3 Legged Thing Luna is a carbon-fibre stand that can lift a photographic light up to 2m above the ground. Thanks to a reverse-folding design, it achieves this within a relatively portable 56cm folded length. It weighs less than a kilogram, too, which means it's easy to carry around.

So far, there's nothing particularly special about that. But Luna packs an additional trick. Unscrew the centre column, and you get a lightweight boom arm that's extendable from 56cm to 165cm. You could use this for holding a microphone, a light, or even a small camera in a position that would be difficult to reach in any other way. The arm has a 3/8in thread at the other end which you could use to fix it onto a tripod (although you'd need a means of stopping everything toppling over).

Thanks to chunky, rubberised twist locks, the stand is quick and easy to set up and adjust. If you're shooting outdoors on a soft surface such as grass, you can pull off the feet to reveal spikes for greater stability. Note though that like many light stands, it's only suitable for use on flat ground, as you can't adjust the lengths of the legs, and they all have to be set to the same angle.

3 Legged Thing says that Luna will support up to 5kg in weight. I don't have lights anywhere near that heavy, but I can tell you that it handles a 2kg load at maximum height with no problem at all. It'll just wobble for a short time after you've set it up.

You might reasonably ask why anyone would need a carbon-fibre light stand at all, when photographers have happily been using steel or aluminium stands in their studios for years. But thanks to advances in Li-ion batteries and LED technology, studio-type lights are no longer restricted to this kind of use, and can readily be taken outdoors on location. Having lightweight, portable, but crucially still sturdy stands makes a lot of sense.

Verdict

I've been impressed by the 3 Legged Thing Luna. It does what it's supposed to with the minimum of fuss. The detachable boom arm is something I'd file under 'nice to have'; I suspect many people will never use it at all, but once in a while it could prove invaluable. There's no doubt, though, that £129.99 is expensive for a light stand, so it only really makes sense if you use either flash or LED lighting kit on location on a regular basis.

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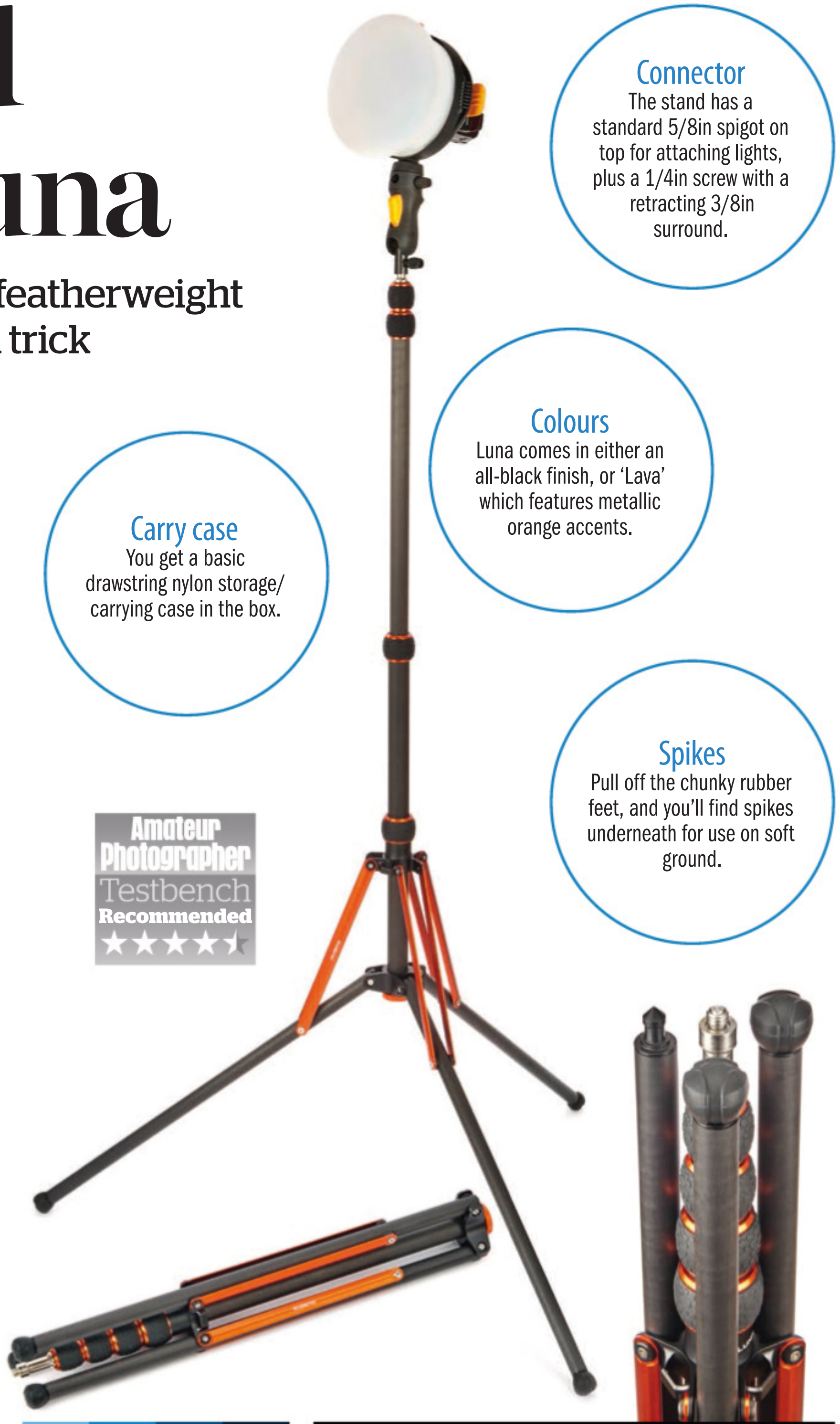


Connector
The stand has a standard 5/8in spigot on top for attaching lights, plus a 1/4in screw with a retracting 3/8in surround.

Colours
Luna comes in either an all-black finish, or 'Lava' which features metallic orange accents.

Carry case
You get a basic drawstring nylon storage/carrying case in the box.

Spikes
Pull off the chunky rubber feet, and you'll find spikes underneath for use on soft ground.

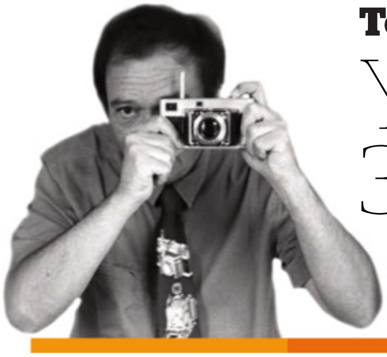
Amateur Photographer Testbench Recommended ★★★★½

At a glance

- 2m maximum height
- 56cm folded length
- 944g weight
- 5kg rated load
- Boom arm length 56-165cm

MONTY ACCESSORY MOUNT

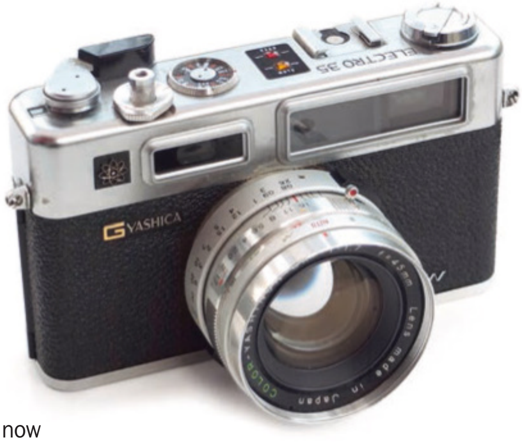
While most lights come with brackets to attach them onto a stand, some smaller LED units are only supplied with fixed cold-shoe mounts. To fit one of these onto Luna, a tilting accessory mount such as the 3 Legged Thing Monty 1 (right) could be ideal. It costs £24.99.



Tony Kemplen on the ...

Yashica Electro 35 GSN

A well-featured rangefinder camera from the 1970s with an unusually fast lens



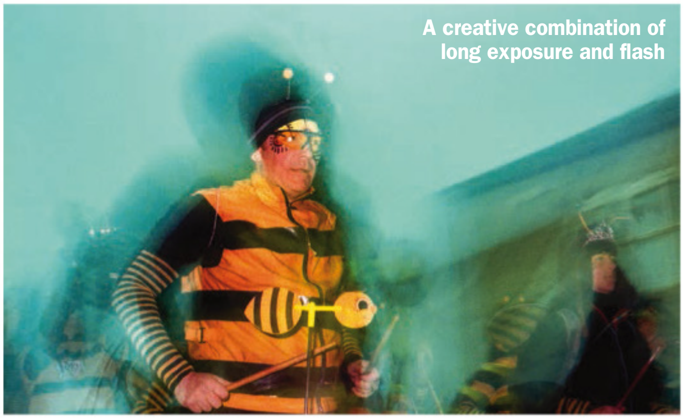
The Yashica Electro 35 GSN is one of several rangefinder cameras that have had the epithet 'The Poor Man's Leica' bestowed upon them. As with various other cameras, they have been through a bit of a cult phase, with prices peaking and then receding. At their height, in the early 2010s, they would command upwards of £200, but now you can easily find one for around £60 on eBay. I bought mine second-hand from a camera shop in the early 1990s, well before my quest to use as many cameras as possible started, and simply because I liked the look of it and planned to use it.

Of course the Leica comparison is grossly overblown hype, and aside from a superficial visual similarity to the M series Leicas, there is nothing else in common. Granted there is a built-in coupled rangefinder, but the lens is not interchangeable, and the exposure is automatic.

The Electro 35 was introduced in 1966, and this variant, the 35 GSN, was launched in 1973. Mine has a chrome finish, but there are also black versions. As is the way with fashions, at times the black has fetched higher prices than the chrome, and vice versa. Design-wise it's very much of its era, quite chunky and square in appearance, and now probably quite appealing to retro fans. The most prominent feature is the impressive-looking 45mm f/1.7 lens, which consists of six elements in four groups.

There are only three exposure modes. Most of the time you use 'A' for automatic, but there is a 'B' setting for long exposures, and a flash setting, at which the shutter speed is fixed at 1/30th sec and the aperture can be set manually according to the distance of the flash from the subject. The auto mode is aperture priority, so you choose the aperture and the camera decides on the shutter speed, which ranges from 1/500th sec to an impressive 30 seconds. There is no indication from the camera as to what speed has been chosen, but there are two warning lights on the top of the body, which are repeated in the viewfinder. A red light indicates that there is too much light for the chosen aperture and so you need to stop down, while the yellow light tells you that the shutter speed will be longer than 1/30th, so a tripod or other support will be needed.

I'm a big fan of the Sheffield Samba Band, and I took the 35 GSN with me to a local lantern parade where they were performing. I left the camera on the automatic setting, but also used a flashgun with coloured gels taped over it. The aperture was set to f/11, so as the daylight faded, the shutter speed got slower and slower, running up to several seconds by the time it was dark. The result is that there is a well-defined sharp image caught by the flash, with a blurred long-exposure image superimposed.



A creative combination of long exposure and flash

See more of Tony's photos on **Instagram @tonykemplen** or at **flickr.com/tony_kemplen**

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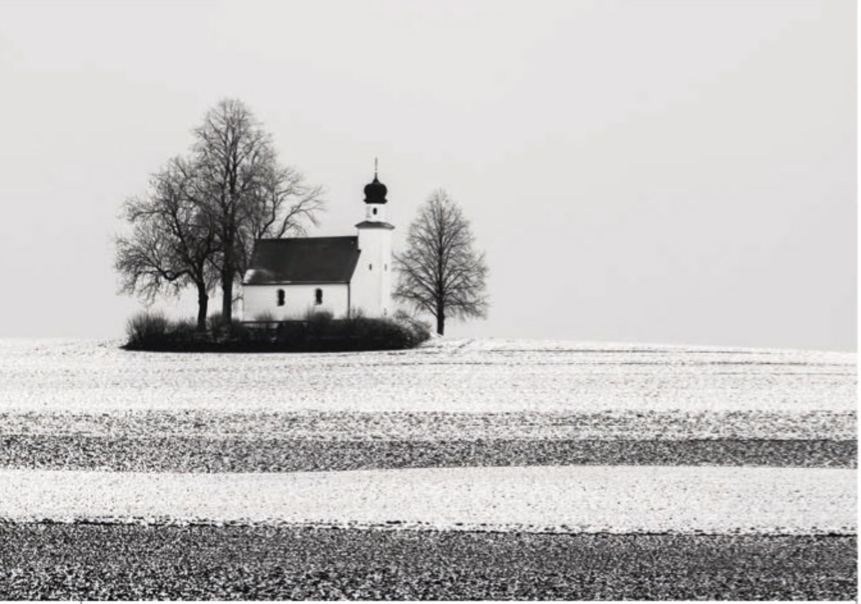
Round Four: The Best of the Rest

The APOY judges choose their favourite images that didn't make the top ten of our Landscapes category

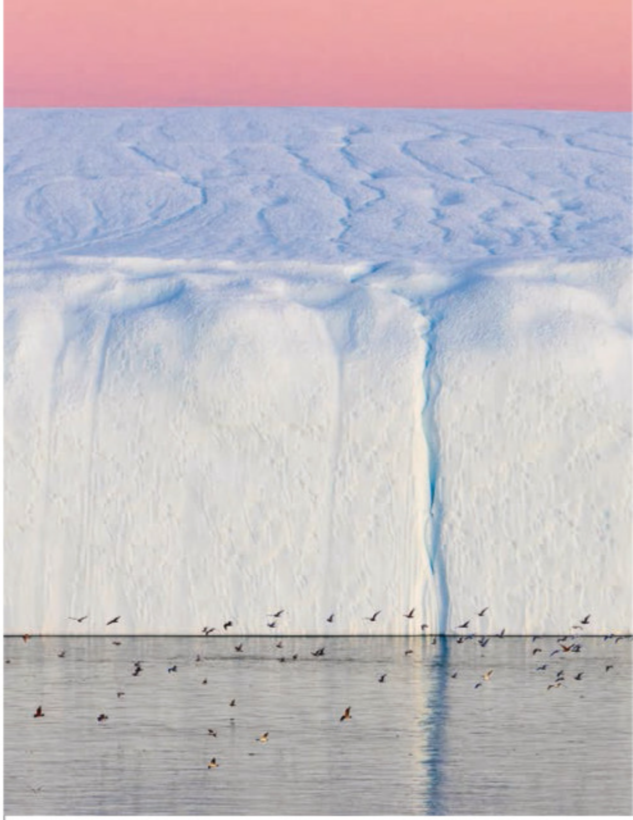


Peter Dench, acting features editor, chooses **Loneliness in God's hands by John Mihopulos**

Sony A7R Mark II, 100-400mm at 189mm, 1/200sec at f/11, ISO 100

Pete says: 'This photograph by John Mihopulos captures a Bavarian chapel in winter with striking restraint. The composition hinges on its simplicity: a solitary building, flanked by bare trees, rises against a pale, near-blank sky. The long lens compresses the landscape, flattening the snow-dusted fields into graphic layers of grey and white that echo the stillness of the season. The chapel itself, with its onion-domed tower, stands in quiet authority – an anchor of permanence amid the emptiness.

'The image succeeds in its atmosphere: sparse, contemplative, and quietly melancholic. It invites the viewer to consider the role of solitude in faith, as well as the stark beauty of rural Bavaria. However, while technically sound – sharp, well-exposed, and balanced – the photograph stops short of transcendence. Its minimalism borders on predictability, and the scene, though graceful, feels slightly underexplored. A touch more dynamism in light, weather, or perspective might have elevated it into the top tier.'



Ailsa McWhinnie, APOY project manager, chooses **Glacier at sunset by Ed Hasler, London**

Canon EOS R5, 100-400mm at 214mm, 1/200sec at f/8, ISO 640

Ailsa says: 'Viewed from a distance, this image by Ed appears for all the world like a slice of fabulous patisserie that wouldn't look out of place in the window of a French bakery. I'm thinking layers of raspberry, blueberry, fresh whipped cream… But no. It's a just as impressive, if somewhat less edible, slice of a glacier in Ilulissat, Greenland. Ed was there in midsummer, so the

sunset in the title was in fact in the middle of the night – which is what gives the image's hues their unusual, slightly off-kilter edge.

'The composition seems simple at first glance, but what lifts it for me is the vertical "scar" running down the left of the composition, on the thirds, which continues into a watery reflection. I love the way that this creates another quadrilateral – and there are several of those in the image, which reveal themselves when you spend a little time with the photograph. Finally, the birds in flight add a dynamism that completes an excellent shot.'

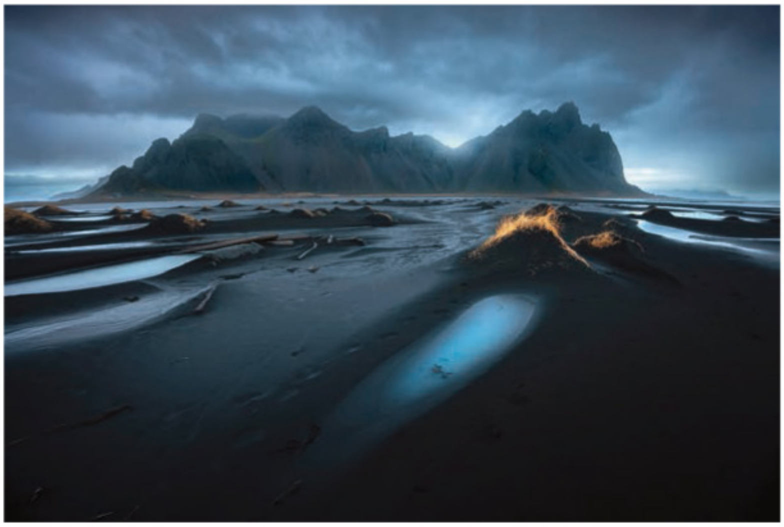
Jessica Miller, deputy online editor, chooses **Life on the edge by Lynn Watson, Glasgow**

Sony SLT-A37, 18-55mm at 55mm, 1/1250sec at f/13, ISO 100

Jessica says: 'Two small figures, surrounded by an ocean of white, tread carefully on their descent on a narrow ledge in the Mont Blanc area, Chamonix.

'Not all landscape photographs need to be wideangle, great sweeping vistas. They can also be more intimate and minimal. Which is where the photographer has done well. Cropping this image to square keeps our attention to the seemingly treacherous walk scene without wider distraction.

'Taken from a higher vantage point, this image captures a striking contrast between the stark brightness of the snow-covered landscape and the profound sense of silence it evokes. Despite the bright conditions, the photographer has skilfully retained detail and texture in the show, revealing the subtle ridgelines and ghostly traces of earlier travellers etched into the surface.'

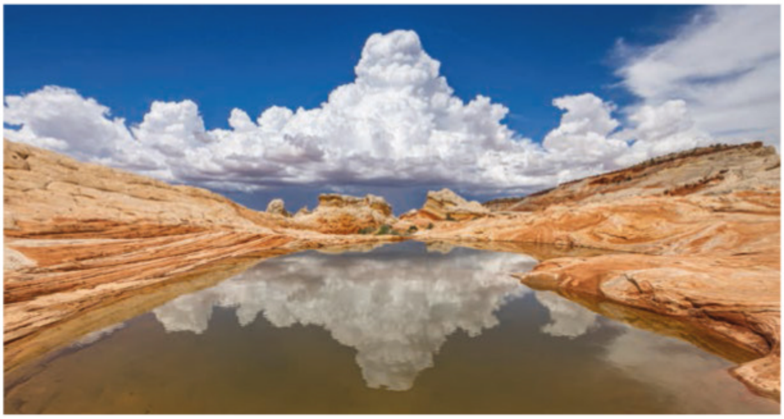


Nigel Atherton, editor, chooses **Vestrahorn by Matteos Strassera, Italy**

Canon EOS R5, 14-35mm at 14mm, 1/6sec at f/9, ISO 100

Nigel says: 'This dramatic landscape exudes a sense of dread and foreboding, with its black volcanic sand, dark mountains and leaden skies. It conjures to me a vision of the land of Mordor in Tolkien's *Lord of the Rings*. I can imagine the orcs and Uruk-hai toiling in Lord Sauron's mines just over the horizon. And yet in the foreground a small shaft of light illuminates a shallow pool of luminous blue water, and a few tufts of grass represent the only warmth in an otherwise cold, bleak image.

'You could, if so inclined, see this image as a metaphor for life, a symbol of hope in the struggle against adversity, those blades of grass refusing to yield to the dark forces around them. It's a beautifully atmospheric photo that I could easily see popping up somewhere with a motivational quote attached to it.'



Geoff Harris, deputy editor, chooses **White Pocket reflections by Ashley Fountain, Florida, US**

Canon EOS R5, 14-35mm at 14mm, 1/400sec at f/10, ISO 100

Geoff says: 'I like this image as it's calm, satisfying and very well executed. Fashions come and go in landscape photography, and while you still see a lot of heavily filtered (or edited) images with slow water effects and apocalyptic-looking skies, people are getting more imaginative. Anyway, this image, taken in Arizona, doesn't feel the need to "impress" – and it's better for it. The image isn't perfectly symmetrical, which again would look a bit contrived, but the cloud shapes are beautifully reflected in the water. The hues and texture of the rocks are well captured too, and thankfully, the photographer hasn't felt the need to ramp up the colours or gild the lily with unconvincing-looking HDR effects. I also think the longer, 16:9 format works very well, and the image is sharp and well exposed. I'd happily hang this on my wall.'

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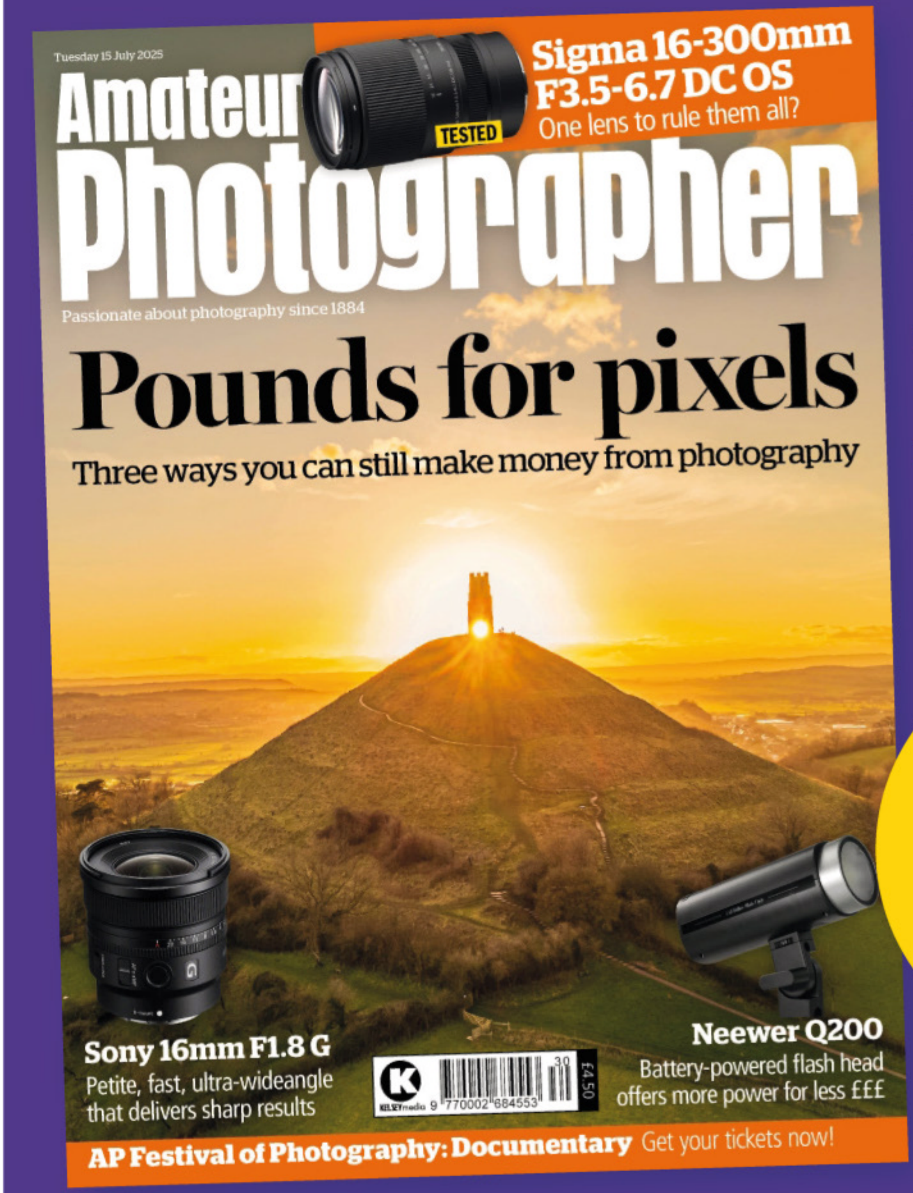
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LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: ANY WINNERS WHO LIVE OUTSIDE THE UK MAY BE LIABLE FOR THEIR COUNTRY'S IMPORT DUTIES AND COSTS

LETTER OF THE WEEK

First digital

My first digital camera was the Sony Maverick with a fixed lens and a single sided 3.5in floppy for storage (720kb).

It ended up back with Sony when the shutter failed – the whole of the internals were one big piece of metal – but it was used to create the first image printed in *Commercial Motor* for which I was paid the princely sum of £150!

Your '50 years of Digital' special edition brought back memories of a whirring floppy disc and praying that the disc could be read by my computer and that the 14,400bps modem worked long enough to mail the image.
Graham Burton

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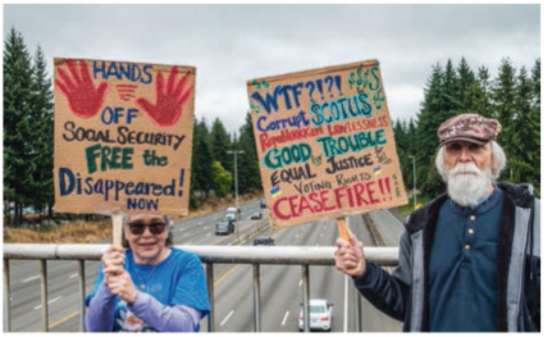


© GP HICKEY

One of GP Hickey's pictures of street protesters

Protest photos

I shoot a lot of portraits of street protesters. I chat with them about who they are, who I am and why we are there. A connection with the subject is more important than the device used, but I use two Fuji X-H1's with 23mm, 35mm, 50mm and 90mm. My daily carry is a Fuji X-E2S and Voigtlander Ultron 27mm F2. **GP Hickey**

Family of Man

As positive documentary photography is my favourite genre, I enjoyed Peter Dench's review of The Family of Man at its now hopefully permanent exhibition site at Clervaux in Luxembourg. I purchased the 30th anniversary copy of the book in 1987 and still like to study the beautiful photographs. The visual messages are timeless.

In 1979 the United Nations and UNICEF celebrated 'The Family of Children' and a book was created by the world's photographers to follow The Family of Man. I purchased a copy to help me with ideas on documenting our 18-month-old daughter.

I studiously analysed the photographs and the book helped prepare my vision for life's experiences as she grew older. In 1980 we were blessed with another beautiful daughter. From the start I documented them in colour and b&w.

Years later, our now adult daughters thank me for such stunning photographs of them (sometimes under duress) as they grew up.

Our grandchild, aged nine, now wants to document people with the mint-condition Nikon D5000 I gave her for her birthday. She prefers using a proper camera to a phone and says she finds photography both fun and relaxing.
John Heywood

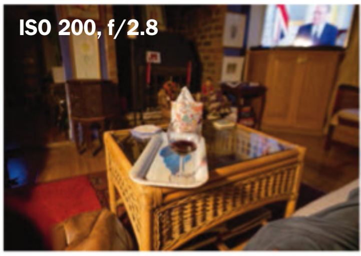
No need for fast lenses

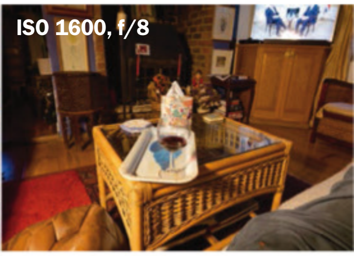
I recently purchased, for just over £150, a new Viltrox 20mm F2.8 Z lens for my Nikon Zf to complement my Nikon Z 28-400mm. Before purchasing anything I read every possible review and in the case of lenses the MTF charts. The Viltrox seemed acceptable even in the corners at anything above f/4.

Because I use DxO PhotoLab 8 and its extraordinary DeepPRIME XD/XD2s denoising algorithms I experimented with these two pictures of a wine glass (see below).

The first was taken at 1/10sec at f/2.8 at 200 ISO and is inferior to the second taken at 1/8 at f/8 at ISO 1600. Have we perhaps reached the stage at which increasing ISO to levels deemed unworkable in the times of film but very acceptable today negates the high expense of more bulky wide-aperture lenses? After all, to throw a background out of focus is simplicity itself with modern software.
Clive Thorp

© CLIVE THORP


ISO 200, f/2.8


ISO 1600, f/8

THIS WEEK WE ASKED...

What feature do you never use on your camera?

Andy Panton
Video, never use it, much rather have better specifications for still photos on camera.

Andrew John
Video – it's a source of annoyance that Fuji changed their meter modes switch to a still video switch on the X-T5.

James Spina
I wish camera companies would take a look at this post. Still kills the video star.

Bill Parker
A lot of people have suggested the video option. I've never used it either. However I doubt very much if this facility adds much to the price anyway,. You never know when it might be handy.

Imagery by Charly @ImagerybyCharly
Stabilization and rear display.

Daniel Bell
Auto-bracketing. The habit is built in from 40 years of shooting. It doesn't even occur to me to use the automatic function.

Tim Willcocks
Most of them. I tend to leave it on A, set the ISO and that's pretty much it.

Mhairi Chambers
Multiple exposure....I didn't realise till recently that mine has that feature!

Stuart Bebb
I only use auto focus and manual exposure, no need for anything else!

John D Ryan
In-camera Raw conversion.

Tony McGartland
Hot shoe.

PE_1968 @pe_1968
Bracketing.

Don Risi Photography @donrisi
Video. I wish manufacturers would just separate the two functions into different bodies. We could have stills only, video only, and as with the current models, a combination. Wouldn't even need new body designs, just leave the unnecessary stuff out.

Share your photos and comments with us on social!
See page 3 for how to contact us

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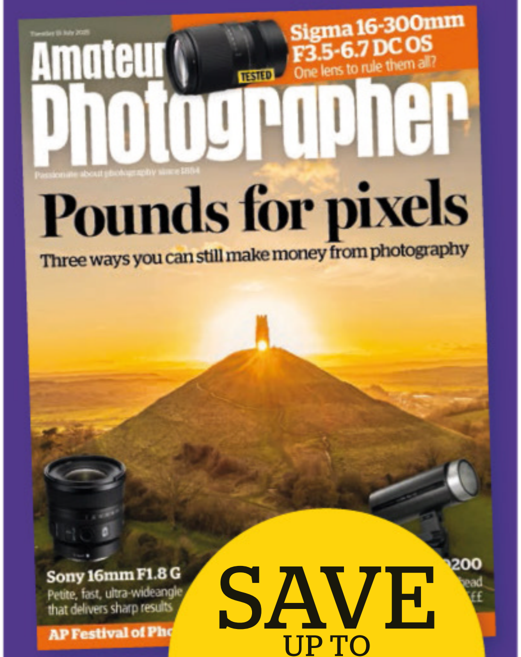
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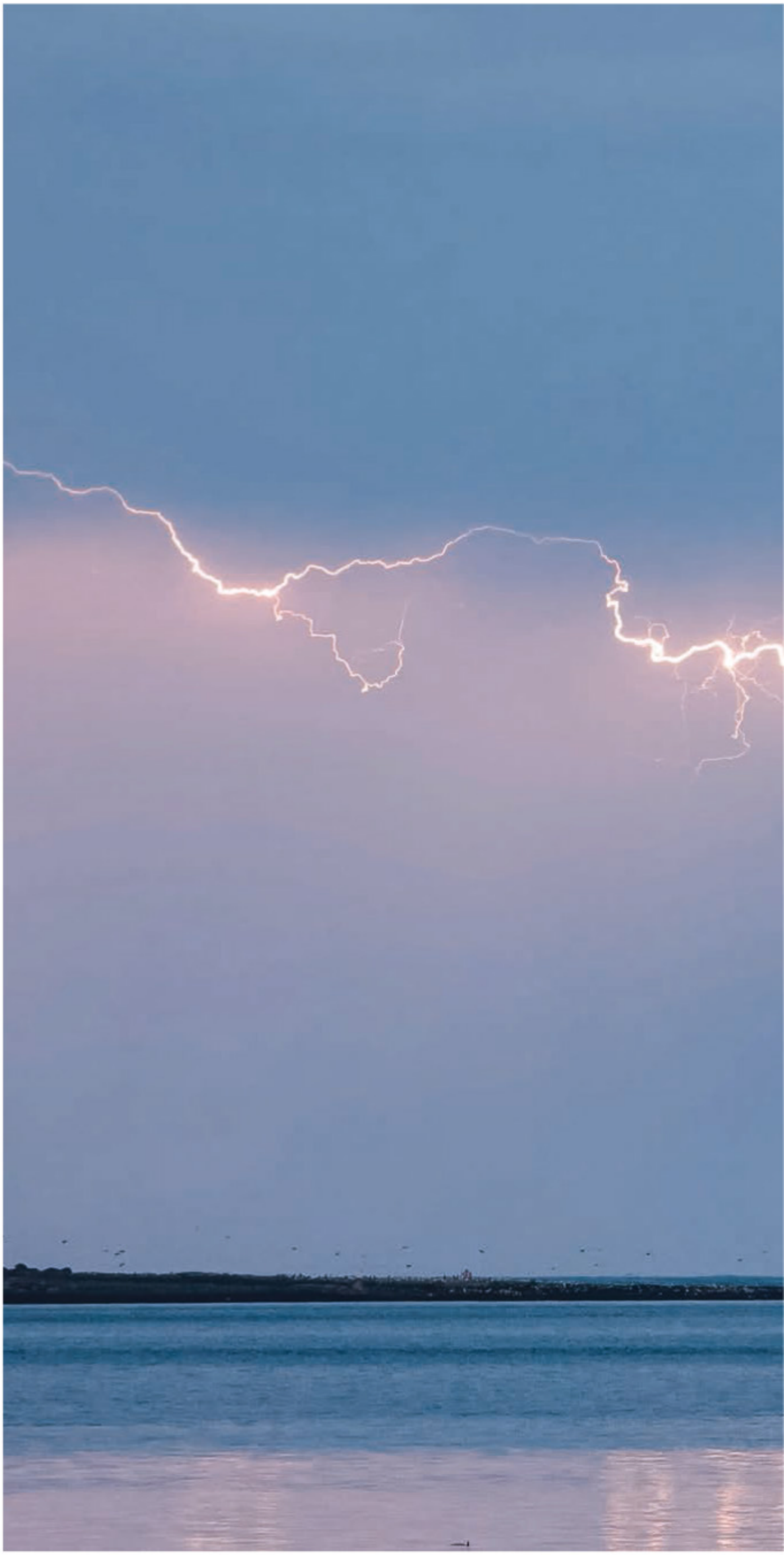
Lightning Strikes Haulbowline by Ann Bruen

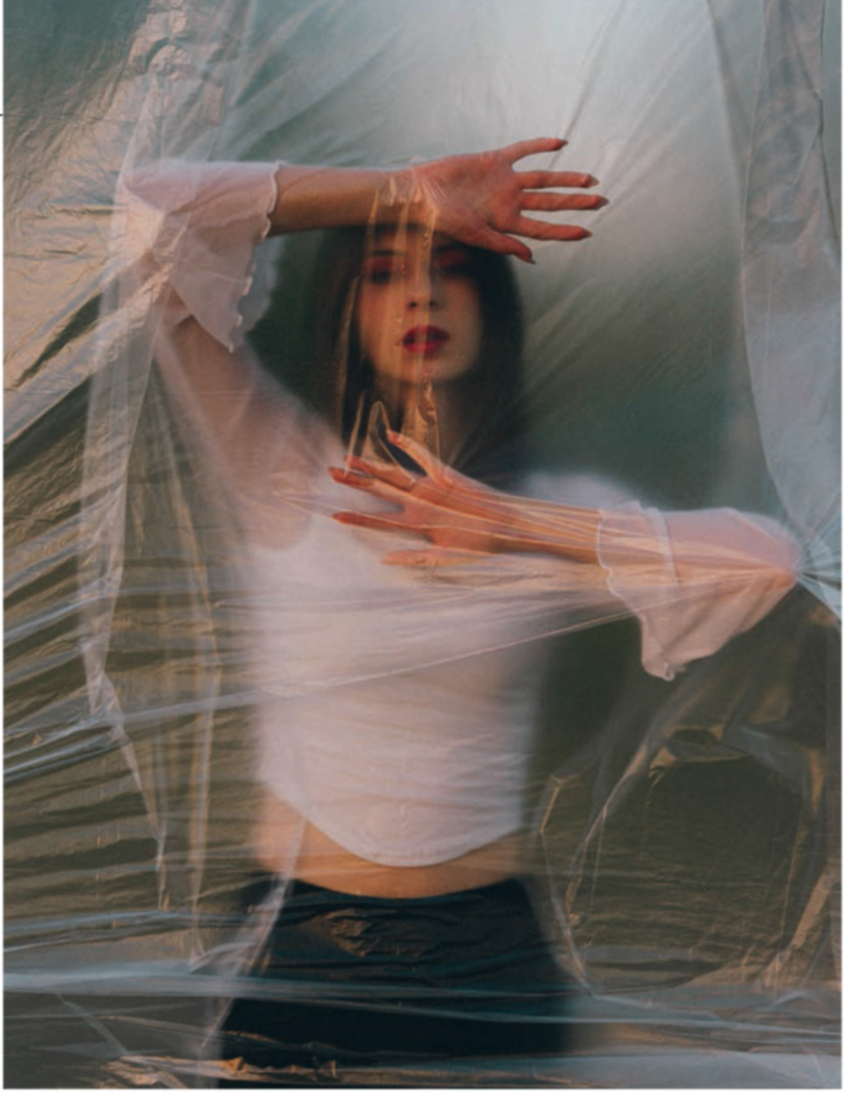
Canon EOS R6, Sigma 150-600mm f/5-6.3 DG OS HSM Contemporary, video mode, 4K, 50fps (exported frames)



'I planned to photograph the moon, but storm drama changed my focus. Lightning appeared, so I switched my Canon EOS R6 with Sigma 150-600mm lens to 4K video at 50fps. The results exceeded expectations, compensating for the hidden moon – a once-in-a-lifetime, bucket-list capture I may never witness again.'

Instagram: @ann.bruen
Facebook: annbruenphotos
Website: www.annbruen.com

It's good to share



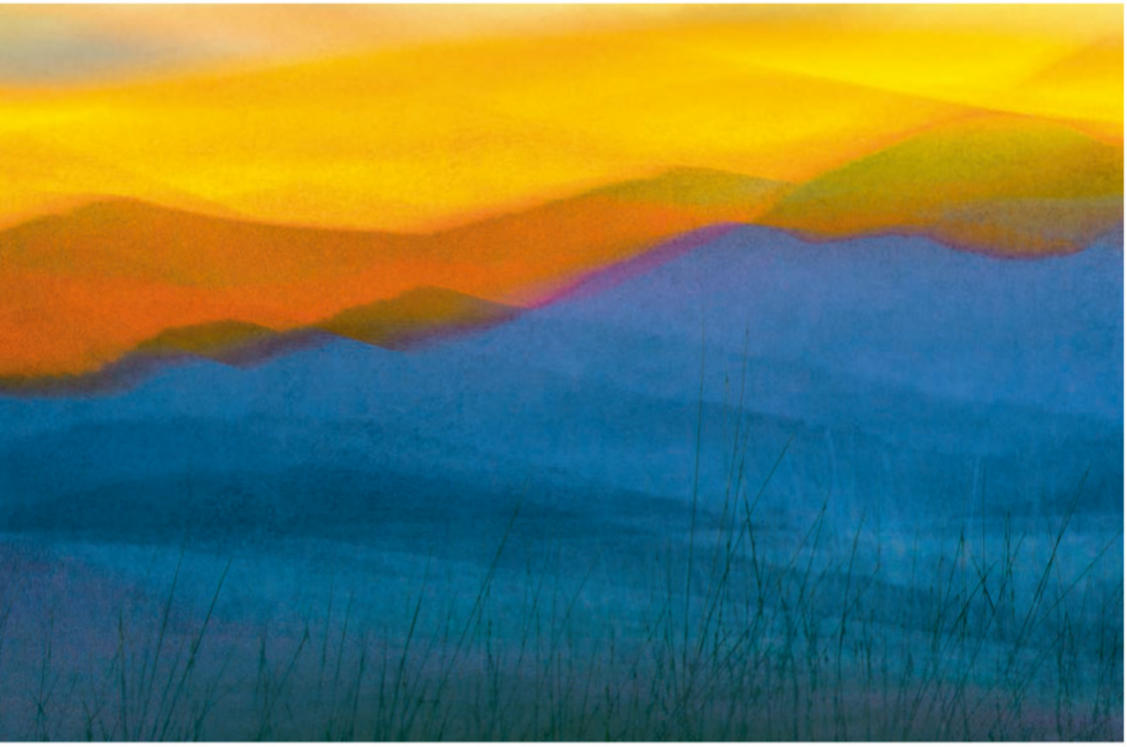
Delicate Boundaries
by Godó Ákos

Sony A7II, Tamron 28-75mm F2.8 G2, 1/250sec at f/4, ISO 250

'This photo represents a part of me when approaching new relationships. There's a fine line between keeping my guard up and letting someone see who I truly am. The thin plastic feels like a metaphor, glimpses show through, yet the full picture remains just out of reach… seen, yet unseen.'

Instagram: @its.akos
Model: Karla Vanessa, @_karla.vanessa_01

We also liked…



Santa Fe Sunrise
by Renee Lynn

Canon EOS R5, 100-400mm, 1/8sec at f/14, ISO 100, 150mm

'My picture "Santa Fe Sunrise" is an ICM (intentional camera movement) photograph capturing the atmosphere of dawn over the mountains of Santa Fe, New Mexico. Enhanced with subtle texture layers in Photoshop, the image reflects my background in printmaking, where I often explore layered processes with photography to evoke abstraction and expression through color.'

Instagram: @reneelynnimages
www.reneelynnimages.com

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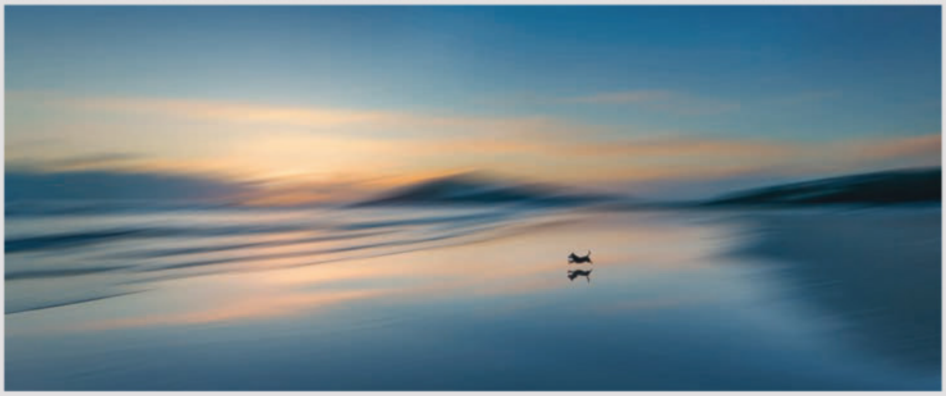

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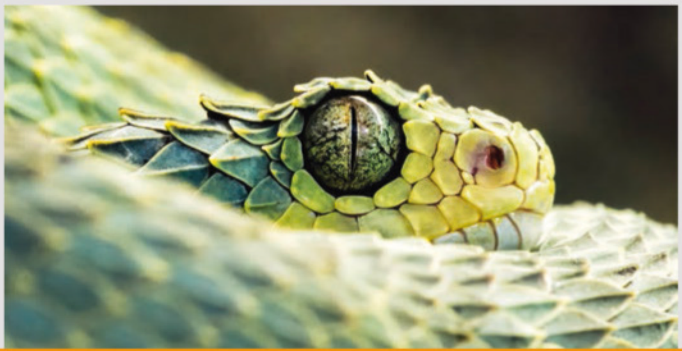

BOTTOM ROW, LEFT TO RIGHT: © ROY EGLOFF; © NEIL GRIEVE OF TRURO CAMERA CLUB; © ASHLEY FOUNTAIN

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1

1 Cheetah Fight
by Gavin Bickerton-Jones

2 Sevilla Tower
by Anthony Palmer

3 Groyne
by Anthony Cooves

4 Sunrise At Heybridge
Basin by Alan Archer

2

3

4

Join the Club

This club in Norfolk has friendly, encouraging members, and offers a wide range of activities

When was the club founded?
Wymondham Photographic Society was started in July 1969 with ten members.

What does your club offer to new members?
New members get to come to two meetings free of charge, before joining the club, to see if they like what they see. Once they join we have regular 'Continuous improvement' nights where we look at different techniques and give help to anyone that needs it. The club is split into two tiers for competition, Tier 1 for new members and Tier 2 for more-experienced photographers. The winner from Tier 1 of our cumlative competition gets promoted to Tier 2.

Describe a typical club meeting
Our meetings last from 7.30pm to 9.30pm, and typically are either a guest speaker (either in person or on Zoom), or a Continuous improvement night where a club member will advise and answer questions on a specific genre of photography. Also we have studio nights where club member and pro Geoff Long brings in a model and we look at different lighting set-ups etc. Mixed in with this we have our internal cumulative print and dpi competitions, as well as external comps with other clubs. Some nights we will have an experienced member showing print mounting techniques, or Photoshop skills etc.

We also have an informal 'coffee morning' on the first Friday of the month at 10am where members can meet for a social and chat on anything photography, as well as putting the world to rights!

Do you invite guest speakers?
Yes, see above! Next season, September to July 2026, we will have 12 speakers covering a wide variety of subjects.

Do members compete in regional or national competitions?
We have members that have competed in all levels of competitions, and some have done quite well in the past. A few members also have images selected in national and international salons and exhibitions. Some members have RPS distinctions as well, LRPS and ARPS, and some have PAGB distinctions too.

How many members do you have?
57. We dropped below 50 after Covid but it is picking up again now.

Are any residential trips or outings planned?
We have a landscape group run by member Dennis Gardner which meets at different locations around once a month – either on the coast or somewhere nice in Norfolk! We have also just started a portrait group run by Geoff Long, which will get different models either into a studio or at a location around Norfolk.

Do you have any funny stories about the club?
Not really, but sometimes some judges' comments make us laugh. For example, once the judge said that an image in a recent competition would be improved if the main focus (that provided the title) was removed!

What are the club's goals for the future?
To attract more younger members if possible, and to just keep providing somewhere people can go once a week to either show their skills, learn new ones or just socialise with like-minded people.

5

8

Club essentials

Wymondham Photographic Society

Wymondham, Norfolk.

Meets: Once a week, Tuesday evening. We have a summer break from July-September

Membership: £57.50 for Individual Membership

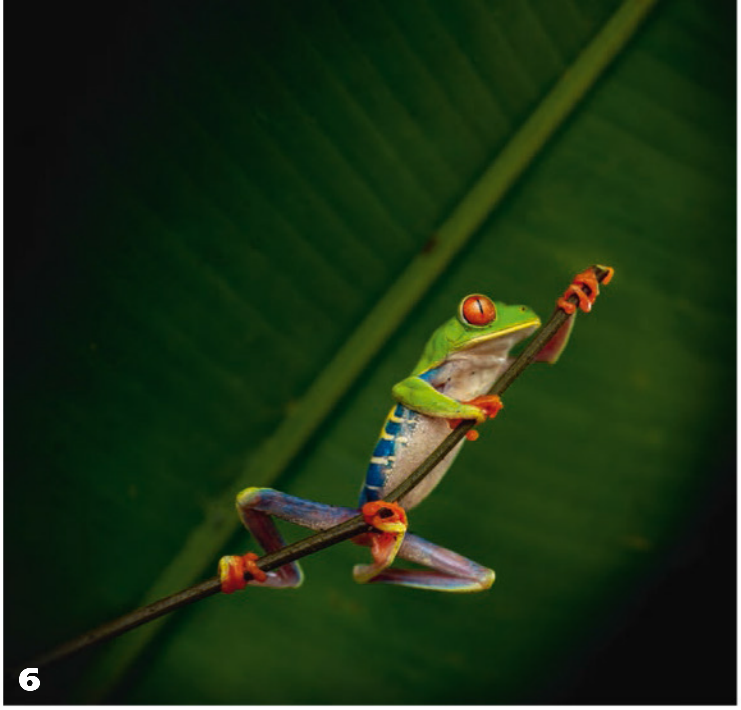
Contact: Gavin Bickerton-Jones via website

Website: www.wymondham-ps.org.uk

5 The Eyes Have It by Jez Wood

6 Fredo Plays Guitar by Dominic Byrne

10



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7 Cherry by Phillip Dix

8 Come On Up by Karl Taylor

9 Early Morning at Loch Leven by David Hazleton

10 Old Sea Defenses at Bawdsey A4 copy by Charles Phillips

11 Ghosts From The Past by Craig Harriss

12 Black Swan by Diane Ashton

11

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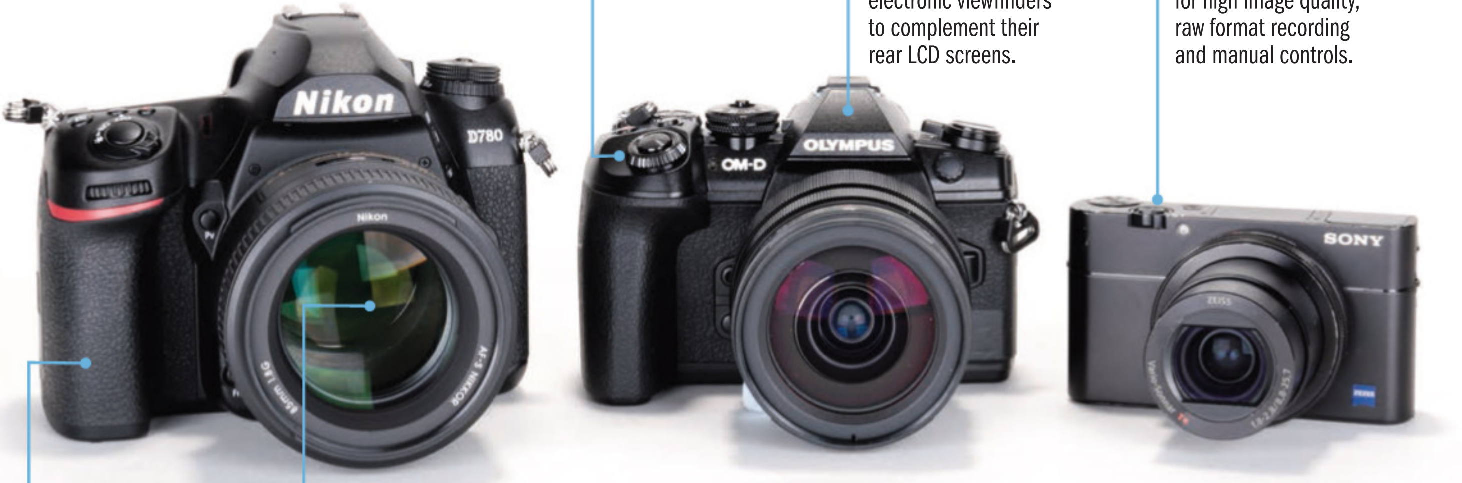
Buying Guide

110 cameras listed & rated

Our comprehensive listing of key camera specifications

Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses



Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.

Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Canon EOS R1	£6999	4.5★	High-speed sports and action camera built for professional photographers	FF	24.1	Canon RF	409,600	6000	·	1053	40	·	·		3.2	·	·	1330	157.6	149.5	87.3	1115
Canon EOS RP	£1400	4★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	·	4779	5	·	·		3	·	·	250	132.5	85	70	485
Canon EOS R3	£5880	5★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	·	4779	30	·	·		3.2	·	·	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	8192	·	5940	12	·	·		3.2	·	·	320	135.8	97.5	88	738
Canon EOS R5 Mark II	£4499	5★	Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video	FF	43	Canon RF	102,400	8192	·	1053	30	·	·		3.2	·	·	630	138.5	101.2	93.5	746
Canon EOS R6 Mark II	£2780	5★	Updated model gains 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	·	4897	12	·	·		3	·	·	450	138.4	98.4	88.4	670
Canon EOS R7	£1350	4.5★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	·	651	15	·	·		3	·	·	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	·	4897	6	·	·		3	·	·	220	132.5	86.1	70	461
Canon EOS R10	£900	4★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	·	651	15	·	·	·	3	·	·	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	·	651	12	·	·	·	3	·	·	310	116.3	85.5	68.8	375
Canon EOS R50 V	£729		Compact video-focused model based on the R50, but with no viewfinder	APS-C	24.2	Canon RF	51,200	3840	·	651	12		·	·	3	·	·	480	119.3	73.7	45.2	370
Canon EOS R100	£670	3★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	·	143	6.5	·	·	·	3			340	116.3	85.5	68.8	356
Fujifilm X-E5	£1299	5★	Attractive flat-bodied rangefinder-style model designed for enthusiasts	APS-C	40.2	Fujifilm X	51,200	6240	·	425	8	·	·		3	·	·	400	124.9	72.9	39.1	445
Fujifilm X-H2	£1899	5★	High-resolution pro flagship model with same design as X-H2S	APS-C	40.2	Fujifilm X	51,200	7680	·	425	15	·	·		3	·	·	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	·	425	40	·	·		3	·	·	580	136.3	92.9	84.6	660
Fujifilm X-M5	£799	4.5★	Compact, affordable hybrid model with no viewfinder or in-body stabilisation	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20		·		3	·	·	330	111.9	66.6	38	355
Fujifilm X-S20	£1249	5★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20	·	·	·	3	·	·	750	127.7	85.1	65.4	491
Fujifilm X-T30 II	£769	5★	Superb mid-range model that's a joy to use and gives lovely output	APS-C	26.1	Fujifilm X	51,200	4096	·	425	8	·	·	·	3	·	·	390	118.4	82.8	46.8	378
Fujifilm X-T50	£1299	5★	Small 40MP model with in-body stabilisation and film simulation dial	APS-C	40.2	Fujifilm X	51,200	6240	·	425	9	·	·	·	3	·	·	390	123.8	84	48.8	438
Fujifilm X-T5	£1699	5★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	6240	·	425	15	·	·		3	·	·	580	129.5	91	63.8	557
Leica SL3	£5920	4.5★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	L-mount	100,000	8192	·	315	15	·	·		3.2	·	·	260	141.2	108	84.6	854
Leica SL3-S	£4500	4★	More videocentric version of SL3 with 24MP sensor and 6K recording	FF	24.6	L-mount	200,000	5952	·	779	30	·	·		3.2	·	·	315	141.2	108	82.7	852
Nikon Z5	£1719	4★	Simplified version of the Z6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	·	273	4.5	·	·		3.2	·	·	470	134	100.5	69.5	675
Nikon Z5II	£1599	5★	Impressively highly specified entry-level model at a very attractive price	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	134	100.5	72	700
Nikon Z6II	£1999	4.5★	Capable full-frame all-rounder but looking dated in 2025	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	410	134	100.5	69.5	705
Nikon Z6III	£2699	5★	Mid-range full-frame model boasts partially-stacked sensor for high speed	FF	24.5	Nikon Z	204,800	5376	·	273	20	·	·		3.2	·	·	380	138.5	101.5	74	760
Nikon Z7II	£2999	4.5★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	·	493	10	·	·		3.2	·	·	420	134	100.5	69.5	705
Nikon Z8	£3999	5★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	340	144	118.5	83	910
Nikon Z9	£5299	5★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	144	103	49	710
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	11		·		3	·	·	330	128	73.5	59.5	405
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·	·	3.2	·	·	320	126.5	93.5	60	450
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	15	·	·	·	3.2	·	·	250	127	96.8	66.5	550
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·		3	·	·	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840		121	15	·	·	·	3	·	·	360	121.7	84.4	49	383
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	520	134.8	91.6	72.7	599
OM System OM-3	£1700	5★	Combines gorgeous retro design with most of the OM-1 Mark II's features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	590	139.3	89.9	45.8	496
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	49.7	414
OM System OM-5 Mark II	£1099	4.5★	Updated OM-5 gains USB-C charging port and some minor refinements	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	52.0	418

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING					SCREEN				DIMENSIONS			
				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	·	779	14	·	·		3	·	·	390	134.3	102.3	90.1	658
Panasonic Lumix G97	£699	4★	Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	·	49	9	·	·	·	3	·	·	300	130.4	93.5	77.4	530
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	·	49	10	·	·	·	3	·	·	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	·	225	12	·	·		3	·	·	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	·		14	·	·		3	·	·	330	138.4	100.3	99.6	823
Panasonic Lumix GH7	£1999	5★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	·		15	·	·		3	·	·	330	138.4	100.3	99.6	805
Panasonic Lumix S1II	£2899		Pro model with 24MP stacked-CMOS sensor for high-speed stills and video	FF	24.1	L-mount	204,800	5952	·		70	·	·		3	·	·	360	134.3	102.3	91.8	800
Panasonic Lumix S1IIE	£2299	4.5★	'Essentials' version of the S1II with a conventional sensor but slower speeds	FF	24.2	L-mount	204,800	5952	·		30	·	·		3	·	·	380	134.3	102.3	91.8	795
Panasonic Lumix S1R II	£2999	5★	High-end stills-video hybrid camera, with phase-detect AF and 8K recording	FF	44.3	L-mount	102,400	8128	·		40	·	·		3	·	·	350	134.3	102.3	91.8	795
Panasonic Lumix S5D	£1000		Affordable compact-bodied, enthusiast-focused hybrid camera	FF	24.2	L-mount	204,800	4096	·	225	7	·	·		3	·	·	450	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	·	779	30		·		3	·	·	470	126	70.8	46.7	486
Sigma BF	£1969	4★	Stunningly designed, relatively compact model for photographers	FF	24.6	L-mount	102,400	6016			8				3.2		·	260	130.1	72.8	36.8	446
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	·	49	18				3.2		·	280	112.6	69.9	45.3	422
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	·	49	10				3.2		·	240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	·	425	11	·	·	·	3	·	·	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·	·	3	·	·	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4★	In-body stabilistion and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·		3	·	·	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	·	759	11	·	·		3	·	·	570	122	69	75.1	493
Sony Alpha 1	£6500	5★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3	·	·	530	128.9	96.9	80.8	737
Sony Alpha 1 II	£6300	5★	High resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3.2	·	·	520	136.1	96.9	82.9	743
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	610	131	96.4	79.8	658
Sony Alpha 7C	£1900	3.5★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	·	693	8	·	·		3	·	·	490	124	71.1	63.4	525
Sony Alpha 7R IV	£3500	5★	Superb high-resolution, full-frame mirrorless with 61MP sensor	FF	61.0	Sony E	102,400	3840	·	567	10	·	·		3	·	·	670	128.9	96.4	77.5	665
Sony Alpha 7R V	£4000	5★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	·	693	10	·	·		3.2	·	·	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	·	759	10	·	·		3	·	·	600	128.9	96.9	80.8	600
Sony Alpha 9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	·	693	20	·	·		3	·	·	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5★	World's first global shutter brings breathtaking speed – but at a price	FF	24.6	Sony E	51,200	3840	·	759	120	·	·		3.2	·	·	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350	4★	Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	·	759	10		·		3	·	·	570	121	71.9	54.3	483
Sony ZV-E10	£680	4★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	·	425	11		·		3	·	·	440	113	64.2	44.7	343
Sony ZV-E10 II	£925	4★	Second-generation vlog camera with 26MP sensor and 4K 60p video recording	APS-C	26.0	Sony E	102,400	3840	·	759			·		3	·	·	610	114.5	67.5	54.2	377

DSLR cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	SHOOTING					SCREEN			BATTERY LIFE (SHOTS)	DIMENSIONS			
										AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN		WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	·	·	3			500	129	101.3	77.6	475
Canon EOS 250D	£530	4★	Very compact entry-level DSLR with fully articulated screen and 4K video	APS-C	24.1	Canon EF	51,200	3840	·	9	5	95	·	·	3	·	·	1070	122.4	92.6	69.8	449
Canon EOS 5D Mark IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	·	61	7 7	100	·		3.2		·	900	151	116	76	890
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	·	191	16	100	·		3.2		·	2,850	158	167.6	82.6	1440
Nikon D780	£2199	5★	Superb all-rounder blends the best of DSLR and mirrorless technology	FX	24.5	Nikon F	204,800	3840	·	51	7	100	·		3.2	·	·	2,060	143.5	115.5	76	840
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	·	153	7	100	·		3.2	·	·	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system	FX	20.8	Nikon F	3,280,000	3840	·	105	14	100	·		3.2		·	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	·	·	3	·		460	125.5	93	74	684
Pentax K-3 III	£1899	4★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-3 III Monochrome	£2249	4★	Specialist version of the K-3 III that only shoots in black & white	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	·	33	4.4	100	·		3.2	·		670	136.5	110	85.5	1010

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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Compact cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	**RRP**	**SCORE**	**SUMMARY**							**SHOOTING**				**SCREEN**				**DIMENSIONS**			
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	·	30		·	·	3in	·	·	265	105.5	60.9	41.4	304
Canon V1	£959	4★	Video-focused with ultra-wide zoom, but also interesting for photographers	1.4in	22.3	16-50	51,200	3840	·	15		·		3in	·	·	400	118.3	68.0	52.5	426
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	·	na		·		2in	·	·	290	63.8	90.0	34.3	211
Fujifilm GFX100RF	£4699	4.5★	Surprisingly portable 102MP medium-format compact with 28mm equiv lens	MF	102	28	102,400	4096	·	6	·	·		3.2in	·	·	820	133.5	90.4	76.5	735
Fujifilm X half	£699	4★	Small JPEG-only camera that recreates experience of shooting half-frame film	1in	17.7	32	12,800	2160		na	·	·	·	2.4in		·	880	105.8	64.3	45.8	240
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	·	20	·	·	·	3in	·	·	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,00	3840		11	·	·	·	3in		·	TBC	130	69	34	397
Leica Q2 Monochrom	£4995	5★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096		20	·	·		3in		·	350	130	80	91.9	734
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	·	·		3in	·	·	350	130	80.3	92.6	743
Leica Q3 43	£5900	5★	Premium compact with 60MP full-frame sensor and 43mm f/2 lens	FF	60.3	43	100,000	8192		15	·	·		3in	·	·	350	130	80.3	97.6	772
Panasonic FZ1000 II	£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	·	12	·	·	·	3in	·	·	440	136.2	97.2	131.5	810
Panasonic FZ2000	£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	·	12	·	·	·	3in	·	·	350	137.6	101.9	134.7	966
Ricoh GR III	£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR III HDF	£1049	4★	Variant of the GR III with switchable Highlight Diffusion Filter	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR IIIx	£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IV	£1199	4.5★	Pocket-sized advanced compact gains updated lens and control layout	APS-C	25.7	28	204800	1920		4		·		3in		·	250	109.4	61.1	32.7	262
Sony RX1R III	£4199		Small-bodied full-frame camera with 35mm f/2 lens	FF	61	35	102,400	3840	·	5	·	·		3in		·	300	113.3	67.9	87.5	498
Sony RX10 IV	£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	·	24	·	·	·	3in	·	·	400	132.5	94	144	1095
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	·	20	·	·	·	3in	·	·	260	101.6	58.1	42.8	302
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	·	24		·		3in	·	·	260	105.5	60	43.5	294
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	·	24		·		3in	·	·	290	105.5	60	46.7	292
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	·	16		·		3in	·	·	360	105.5	60	46.4	256

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+ RF 24-105MM F/4L
£5,399

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Rediscover the joy of simplicity.

NEW!
AND NOW IN STOCK

61.0 MEGA PIXELS | FIXED LENS DESIGN | 3.0" | IS | 4K

The RX1R III combines a 61MP full-frame sensor with a masterfully matched ZEISS 35mm f/2 lens in a stylish, elegant body compact enough to carry anywhere. With fast AI-powered autofocus, cinematic video, and built-in creative tools, this camera frees you to focus on what truly matters — the moment that awaits.

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CANON EOS R7

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CANON EOS R8

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F/2.8L IS USM

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F/4.5-7.1 L IS USM

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CANON RF 200-800MM

F/6.3-9 IS USM

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NIKON Z 24-70MM

f/2.8 S II

NEW!
Due Mid-September 2025

Nikon's professional standard zoom lens has evolved. With an internal zoom plus next-generation autofocus and S-line optics, it's lighter, sharper, better balanced - and better for video. When you can only take one lens, this workhorse will bring the story home.

The internal zoom maximises the versatility of this 24-70mm lens beautifully. Weather sealing is robust and fewer moving parts are exposed to the elements, so you can confidently go wherever the story takes you without worrying about your gear.

Scan here to read our first look review!

OUR PRICE
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NIKON ZF SILVER

Just Iconic

Inspired by the Nikon FM2 camera, the Z f full-frame mirrorless camera blends classic design with advanced Z series performance. Create the way you create, with stunning image quality for an aesthetic that's all your own. Now available in a Silver design!

NEW!

Expected Autumn 2025
£2,299
See website for full details

OM SYSTEM OM-1 MARK II

The power of one frame

£400 CASHBACK
AVAILABLE 04.09.25 - 28.09.25

20.4 MEGA PIXELS | 120 fps | 3.0" | IS | 4K

The OM SYSTEM OM-1 Mark II is a statement of blazing fast speeds, unparalleled computational capabilities, & tactile usability, with refinements throughout the camera.

What the OM-1 Mark II presents is a true wonder of outdoor photography equipment that will perform wherever you go.

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£2,199*

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OM SYSTEM 50-200MM

f/2.8 IS PRO

This is the world's only* fully weather-sealed, all-purpose super-telephoto zoom lens, offering a 100-400mm equivalent focal length with a constant f/2.8 aperture. Built to withstand challenging conditions, the lens features IP53-certified splash and dust-resistant, and freezeproof construction for reliable performance in the harshest environments.

*as of September 2025

NEW!

Expected October 2025
£2,999
See website for full details

OM SYSTEM OM-5 MARK II

Ready for the trail, no matter the weather

The OM-5 Mark II is an ultra-compact, lightweight mirrorless camera designed for outdoor enthusiasts and adventurers who demand top-tier image quality without the bulk. Weighing only 418g, it's the ideal companion for travel, hiking photography, and spontaneous videography - offering robust performance in a highly portable form.

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SIGMA 135MM F/1.4 DG | ART

The ultimate portrait prime, now at f/1.4

The Sigma 135mm f/1.4 DG | Art is the world's first 135mm autofocus lens to achieve a maximum aperture of f/1.4, delivering exceptional expressive capabilities for portrait photography. Its unrivalled large bokeh and stunning resolution that renders every detail create an extraordinary sense of depth and dimensionality.

NEW!

Due September 2025
£1,649
Available for Sony E-Mount, or L mount

TAMRON 18-300MM

f/3.5-6.3 Di III-A VC VXD

With the 16.6x zoom range, this lens lets you enjoy taking photos from wide-angle to ultra-telephoto without having to change lenses. With its 18mm wide to 300mm ultra-telephoto reach4, it is ideal for a wide range of scenes, including landscapes, snapshots, portraits, animals, and birds.

Nikon Z / Canon RF Mount
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SIGMA 35MM
F/1.2 DG II | ART
SONY E / L MOUNT

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See website for details.

SIGMA 200MM
F/2 DG OS | SPORTS
SONY E / L MOUNT

NEW!
OUR PRICE
£2,999
Expected September 2025
See website for details.

SIGMA 20-200MM
F/3.5-6.3 DG | C
SONY E / L MOUNT

NEW!
OUR PRICE
£799
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See website for details.

TAMRON 90MM
F/2.8 DI III MACRO VXD
SONY E / NIKON Z

OUR PRICE
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SONY E / NIKON Z

NEW!
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TAMRON 28-75MM
F/2.8 DI III VXD G2
SONY E / NIKON Z

OUR PRICE
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RICOH GR IV

The ultimate snapshot camera

The RICOH GR IV is the latest model of the high-end GR-series of compact cameras. Within a compact, lightweight body, the camera harmonizes high-quality, high-resolution images with intuitive, responsive snapshot operations, making it an excellent choice in snapshot photography, even for professional photographers.

NEW!

Expected September 2025
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MANFROTTO ONE

One Tripod. Endless Possibilities.

This hybrid tripod is designed for creators who need to capture both stunning photos and cinematic video - without carrying two separate tripods. By combining the best features of dedicated photo and video tripods into one seamless system, ONE lets you switch effortlessly between stills and motion, so you can focus on creating.

NEW!

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DJI MIC 3
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AVAILABLE FROM
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DJI OSMO 360
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DJI OSMO POCKET 3
GIMBAL CAMERA

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DJI OSMO NANO

Own the Moment

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24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
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50 F1.8 AFS box	£99
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55-300 F4.5/5.6 AFS DX VR	£229
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TAMRON LENSES - SEE WEBSITE

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MC-36A rem.	£149
MC-30A rem.	£79

NIKON 35MM BODIES/LENSES USED

F5 body box	£699
F4 body box	£499
F801/F601 body each	£99
F3HP body	£499/799
F2 + DP-1 black	£599
F + plain prism	£499
FM2N body	£399/599
18 F3.5 AIS box	£699
28-85 F3.5/4.5 AIS	£249
35 F2 AIS	£349
35 F2.8 shift early	£299
35-105 F3.5/4.5 AIS	£149
50 F1.4 AIS	£299
55 F2.8 AIS micro	£199
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
200 F4 AIS macro	£299
PB-6 bellows	£199
PB-5 or PB-4 bellows each	£199

Fujifilm Used

GFX 32-64mm F4 WR

£1299

Olympus Used

OM-1 MKII Body

£1399

Panasonic Used

9mm F1.7 Leica DG

£399

Sony Used

A7R MKV Body

£2499

Canon FD Used

EOS 3 body

£599

Cambo Used

Master 6
5x4
Monorail

£499

FUJI X DIGITAL USED

X Pro 1 body	£429
16 F1.4 WR box	£399
16-55 F2.8 XF	£499
16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£349
27 F2.8 XF	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£799
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R	£349
56 F1.2 R	£399
1.4x XF conv	£249
X500 flash	£249
EF-42 flash	£99

FUJI GF DIGITAL USED

GF 32-64 F4 WR box	£1299
GF 45-100 F4 WR box	£1299
GF 250 F4 WR box	£1299

OLYMPUS MICRO 4/3 USED

OM-1 MKII body	£1399
OM-1 body box	£999
E-M10 MKIII body	£379
7-14 F2.8 Pro	£699
8-25 F4 Pro	£749
9-18 F4/5.6	£349
12-100 F4	£799
14-150 F4/5.6 ED MKII	£349
25 F1.8	£249
30 F3.5 macro box	£199
40-150 F2.8 Pro box	£899
40-150 F4 Pro box	£649
45 F1.2 Pro ED	£599
60 F2.8 macro	£349
75-300 F4.8/6.7 MSCII	£349
100-400 F5/6.3 IS box	£699
HLD-10 grip box	£299

PANASONIC MICRO 4/3 USED

G9 body box	£499
BG9 grip	£99
7-14 F4	£399
8-18 F2.8/4 box	£599
9 F1.7 Leica DG	£399
12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
14 F2	£149
14-42 F3.5/5.6	£99
14-140 F3.5/5.6	£299
25 F1.4 box	£399
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
60 F2.8 macro	£339
100-300 F4/5.6 MKII	£429

SONY FE MOUNT DIGITAL USED

A7R MKV body	£2499
A7 MKIII body	£999
20 F1.8 G box	£649
24-240 F3.5/6.3 OSS box	£499
50 F1.2 GM	£1299
50 F1.4 ZA	£799
70-200 F2.8 GMII	£1899
70-200 F4 G	£699
85 F1.4 GM	£999
100 F2.8 GM	£699
200-600 F5.6/6.3 box	£1299
2x conv E	£349
Sigma 35 F1.2 Art	£699
Sigma 85 F1.4 Art	£699
Tamron 150-500 F5/6.7 VC	£899
Voigtlander 50 F2 APO MF	£499

A6100 + E SERIES SEE WEBSITE

CANON 35MM USED

EOS 3 body	£599
A1 body box	£199
AE-1 body silver	£129
AE-1P body black Box	£299
AE-1P body silver	£219
PB-E2 drive fits EOS1N/V/EOS3	£149

MINOLTA MD USED

X-700 body	£199
X-300 body	£99

OLYMPUS OM USED

OM-1N body black box	£299
OM-1 body	£179
OM-2N body black	£299
OM-2N body silver	£299
OM-10 body	£99
Olympus bellows	£149

LEICA USED

Voigtlander 50 F3.5 Heliar	£369
Televid 77 + 32x eyepiece	£599

5x4 MONORAIL USED

Cambo Master 6 5x4 monorail	£499
Cambo bag bellows	£149
Wista 6x7 roll film holder	£149
Wista 6x9 roll film holder	£149

GITZO USED

GH3382 QD ball head	£329
GT3541LS	£499
GT5540LS	£599
GT5541LS	£699
GT5543LS	£699
G2220 Explorer	£199
G2380 Fluidhead	£239
GM5561 monopod	£249

BRONICA, FUJI, HASSELBLAD, MAMIYA, PENTAX ETC. MEDIUM FORMAT USED

BRONICA ETR 645 USED

ETRSi + 75 + WLF +120 back	£699
ETRSi body	£299
40 F4 PE	£429
50 F2.8 E MC	£199
100 F4 PE macro	£299
100 F4 E macro	£199
135 F4 PE	£349
150 F3.5 PE	£299
150 F3.5 E	£179
250 F5.6 E	£149
120 back RWC late	£99
135W back	£699
135N back	£249
Speed grip E	£99
WLF	£149
Sports finder	£299
AEIII prism	£349
AEII prism	£199
Rotary or plain prism E	£149
Macro bellows E	£149

BRONICA SQ 6x6 USED

SQA, 80, WLF,120 back	£699
SQB, 80 plain prism, 120 back	£799
SQB, 80, WLF, 120 back	£799
SQA body box	£299
40 F4 S	£399
110 F4 macro	£299
150 F4 PS	£299
1.4x converter PS box	£299
2x converter PS box	£149
SQAi 120 back late	£149
SQA 120 back early	£99
Polaroid back	£29
SQAi waist level finder	£169
SQAi prism AE late	£399
Plain prism S	£199
Prism AE early	£249
Prism MF	£199
SQA speed grip	£99
Pro shade	£49

HASSELBLAD 6x6 USED

503CW, 80 F2.8 CFE, A12, WLF	£3999
503CW body box	£1999
501CM, 80 F2.8, A12, WLF	£2999
501C body black	£999
903SWC c/w viewfinder	£3499
40 F4 CFE	£1799
50 F4 black T*	£299
135 F5.6 CF	£599
150 F4 CFI	£899
150 F4 CF	£499
150 F4 Black T*	£399
250 F5.6 CF	£499
250 F5.6 black T*	£299
Winder CW	£199
PME 90prism	£599
PM45 prism	£399
PM 90 prism	£369
WLF chrome	£399
A12 magazine	£199/499
Macro bellows & hood	£299

MAMIYA 645 MF USED

645 Super body box	£299
150 F3.5 N	£199
WLF fits 645 Super/Pro	£199
120 back	£149
Extension tubes each	£29

MAMIYA 7 RF 6x7 USED

150 F4.5	£399
210 F8	£399
Polarising filter ZE702 box	£149

MAMIYA RB 6x7 USED

RB67 Pro SD, 90, RFH, WLF	£999
RB 67 Pro S body	£399
150 F4 soft	£199
180 F4.5	£199
Pro SD 645 back	£249
WLF	£129
Prism early	£129
Chimney box	£149
Multi-angle grip	£169

PENTAX 645 AF USED

33-55 F4.5 FA	£499
35 F3.5 FA HD	£699
45-85 F4.5 FA	£499
55 F2.8 D FA	£599
55-110 F5.6 FA	£499
150 F2.8 FA	£499
150-300 F5.6 FA ED box	£499
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PENTAX 645 MF USED

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135 F4 leaf box	£399
200 F4	£299
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1.4x or 2x converter each	£149
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REF converter angle finder	£149

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67II body + AE prism	£1999
35 F4.5 late	£699
45 F4 early	£399
55 F4 late	£599
75 F4.5 shift box	£499
75 F4.5 box.	£499
90-180 F5.6	£399
100 F4 macro box	£599
120 F3.5 soft focus	£299
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300 F4 latest	£199
400 F4 early	£399
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LIGHTMETERS USED

Sekonic L308B	£149
Sekonic L358	£149

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907540	Canon EF 100-400mm f4.5-5.6 L IS II USM Lens	**£1199**
907100	Canon EF 16-35mm f2.8 L III USM Lens	**£899**
907276	Canon EF 16-35mm f4L IS USM Lens	**£399**
902529	Canon EF 200mm f2.8L II USM Lens	**£479**
906897	Canon EF 24-105mm f4 L IS II USM Lens	**£699**
907432	Canon EF 24-70mm f2.8L II USM Lens	**£1099**
907524	Canon EF 24-70mm f4L IS USM Lens	**£439**
901719	Canon EF 28-300mm f3.5-5.6L IS USM Lens	**£799**
907119	Canon EF 40mm f2.8 STM Lens	**£129**
900671	Canon EF 500mm f4L IS USM Lens	**£1999**
907196	Canon EF 50mm f1.4 USM Lens	**£179**
907593	Canon EF 50mm f1.8 STM Lens	**£89**
902650	Canon EF 8-15mm f4L Fisheye USM Lens	**£749**
907532	Canon EF 80-200mm f4.5-5.6 II Lens	**£69**
906789	Canon EF 85mm f1.4L IS USM Lens	**£1099**
907539	Canon EF 85mm f1.8 USM Lens	**£210**
907525	Canon EF To RF Mount Adapter	**£99**
905500	Canon EF-S 10-22mm f3.5-4.5 USM Lens	**£207**
906427	Canon EF-S 18-135mm f3.5-5.6 IS USM Nano Lens	**£249**
907438	Canon EF-S 24mm f2.8 STM Lens	**£99**
907383	Canon EF-S 55-250mm f4-5.6 IS II Lens	**£129**
905512	Canon EF-S 60mm f2.8 Macro USM Lens	**£279**
907329	Canon EOS 2000D DSLR & 18-55mm IS Lens	**£319**
907195	Canon EOS 250D DSLR & 18-55mm IS Lens	**£499**
907635	Canon EOS 4000D DSLR & 18-55mm Lens	**£249**
907505	Canon EOS 5D Mark III DSLR Body	**£499**
906753	Canon EOS 650D DSLR & 18-55mm Lens	**£299**
907534	Canon EOS 6D Mark II DSLR Body	**£649**
906899	Canon EOS 850D DSLR & 18-55mm IS Lens	**£799**
907531	Canon EOS 90D DSLR & 18-55mm Lens	**£939**
906076	Canon EOS R5 Mirrorless Body	**£1999**
906705	Canon EOS R6 Mirrorless Body	**£1149**
907537	Canon RF 24-105mm f4-7.1 IS STM Lens	**£319**
906987	Canon RF 24-50mm f4.5-6.3 IS STM Lens	**£199**
907042	Canon RF 28-70mm f2L USM Lens	**£2199**
907165	Canon RF 28mm f2.8 STM Lens	**£249**
904393	Canon RF 50mm f1.2 L USM Lens	**£1599**
906675	Canon RF 70-200mm f2.8L IS USM Lens	**£1999**
907555	Canon RF 70-200mm f4L IS USM Lens	**£1199**
906104	Canon RF 85mm f2 Macro IS STM Lens	**£479**
907367	Canon RF-S 18-150mm f3.5-6.3 IS STM Lens	**£349**

Used Fujifilm

903236	Fujifilm 16-55mm f2.8 R LM WR XF Lens	**£699**
907445	Fujifilm 16-80mm f4 R OIS WR XF Lens	**£399**
907545	Fujifilm 16mm f2.8 R WR XF Lens	**£219**
906946	Fujifilm 35mm f1.4 R XF Lens	**£349**
907546	Fujifilm 50mm f2 R WR XF Lens	**£259**
902808	Fujifilm 70-300mm f4-5.6 R LM OIS WR XF Lens	**£599**
907617	Fujifilm X-E1 Mirrorless Body	**£299**
906012	Fujifilm X-T3 Mirrorless Body	**£749**
903422	Fujifilm X-T4 Mirrorless Body	**£899**
907323	Fujifilm X-T50 Mirrorless Body	**£949**
900835	Fujifilm X100S Compact Camera	**£549**
905252	Fujifilm X100T Compact Camera	**£809**

Used Nikon

907424	Nikon 10-20mm f4.5-5.6G AF-P DX VR Lens	**£189**
907577	Nikon 105mm f1.4E ED AF-S Lens	**£1109**
907330	Nikon 17-55mm f2.8G ED AF-S DX Lens	**£249**
904412	Nikon 18-300mm f3.5-5.6G ED DX AFS VR Lens	**£399**
907572	Nikon 24-120mm f4G ED VR AF-S Lens	**£299**
907549	Nikon 24mm f1.8G ED AF-S Lens	**£349**
907566	Nikon 28-300mm f3.5-5.6G ED AFS VR Lens	**£449**
906967	Nikon 300mm f4E PF AF-S ED VR Lens	**£849**
907283	Nikon 35mm f1.8G AF-S DX Lens	**£119**
907159	Nikon 40mm f2.8G AF-S DX Micro Lens	**£179**
907286	Nikon 500mm f5.6E PF ED AF-S VR Lens	**£2159**
907570	Nikon 50mm f1.4G AF-S Lens	**£139**
907406	Nikon 50mm f1.8G AF-S Lens	**£99**
907405	Nikon 70-200mm f2.8G ED AF-S VR II Lens	**£599**
907339	Nikon 70-300mm f4.5-5.6E ED AFP VR Lens	**£379**
906423	Nikon 80-400mm f4.5-5.6G ED AF-S VR Lens	**£879**
905358	Nikon 85mm f1.8G AF-S Lens	**£229**
906901	Nikon D3500 DSLR & 18-55mm VR Lens	**£499**
907288	Nikon D500 DSLR Body	**£749**
907321	Nikon D5000 DSLR & 18-55mm Lens	**£119**
906861	Nikon D5600 DSLR & 18-55mm Lens	**£499**
906725	Nikon D750 DSLR Body	**£599**
907423	Nikon D7500 DSLR Body	**£549**
907576	Nikon D850 DSLR Body	**£1299**
907574	Nikon FTZ II Mount Adapter	**£189**
907544	Nikon FTZ Mount Adapter	**£139**
907231	Nikon Z 24-200mm f4-6.3 VR Lens	**£549**
906968	Nikon Z 24-50mm f4-6.3 Lens	**£199**
907200	Nikon Z 28mm f2.8 Lens	**£159**
906417	Nikon Z 35mm f1.8 S Lens	**£649**
900412	Nikon Z 85mm f1.8 S Lens	**£649**
905986	Nikon Z50 Mirrorless Body	**£449**
906854	Nikon Z6 II Mirrorless Body	**£999**
906711	Nikon Z6 Mirrorless Body	**£599**
906214	Nikon Z7 II Mirrorless Body	**£1099**

Used Panasonic

902714	Panasonic 16-35mm f4 Lumix S Pro Lens	**£826**
905836	Panasonic 20-60mm f3.5-5.6 Lumix S Lens	**£180**
907554	Panasonic 24-105mm f4 OIS Lumix S Lens	**£759**
907650	Panasonic 35-100mm f2.8 X VARIO OIS II Lens	**£739**
907305	Panasonic 45mm f2.8 LEICA Macro OIS Lens	**£299**
905927	Panasonic 50mm f1.8 Lumix S Lens	**£270**
907591	Panasonic HX1600 Camcorder	**£1199**
906719	Panasonic Lumix G7 Mirrorless Body	**£299**
906773	Panasonic Lumix GH2 MIrrorless Body	**£259**
906363	Panasonic Lumix GH5 II & 12-60mm Leica Lens	**£1199**
905309	Panasonic Lumix S1R Mirrorless Body	**£1199**
907029	Panasonic Lumix S5 II Mirrorless Body	**£1099**
907028	Panasonic Lumix S5 Mirrorless Body	**£599**
902963	Panasonic Lumix S9 & 20-60mm Lens (Blue)	**£1499**

Used Sigma

907442	Sigma 10-20mm f3.5 DC HSM lens (Canon EF-S)	**£119**
907230	Sigma 10-20mm f3.5 EX DC HSM Lens (Nikon DX)	**£129**
902609	Sigma 14mm f1.8 DG HSM ART Lens (Sony FE)	**£749**
907543	Sigma 150-600mm f5-6.3 DG OS HSM C Lens (Nikon FX)	**£749**
903342	Sigma 18-35mm f1.8 DC HSM Art Lens (Nikon DX)	**£360**
907377	Sigma 20mm f2 DG DN C Lens (Sony FE)	**£449**
907485	Sigma 35mm f1.4 DG HSM Art Lens (Canon EF)	**£419**
906994	Sigma 35mm f1.4 DG HSM Art Lens (Nikon FX)	**£349**
901476	Sigma 50-100mm f1.8 DC HSM Art Lens (Nikon DX)	**£449**
906420	Sigma 70-200mm f2.8 DG OS HSM S Lens (Canon EF)	**£899**
906612	Sigma 85mm f1.4 DG HSM ART Lens (Nikon FX)	**£539**

Used Sony

907109	Sony 100-400mm f4.5-5.6 GM OSS FE Lens	**£1499**
907180	Sony 16-50mm f3.5-5.6 E PZ OSS Lens	**£119**
905010	Sony 20mm f1.8 G FE Lens	**£649**
905543	Sony 24-105mm f4G OSS FE Lens	**£549**
905775	Sony 24mm f1.4 FE GM Lens	**£949**
907625	Sony 28-70mm f3.5-5.6 FE OSS Lens	**£149**
904109	Sony 28mm f2 FE Lens	**£234**
902933	Sony 35mm f1.4 GM FE Lens	**£1099**
907517	Sony 50mm f1.8 FE Lens	**£139**
905699	Sony 50mm f2.5 G Lens	**£387**
907578	Sony 70-200mm f4G OSS II FE Lens	**£1449**
903432	Sony 85mm f1.4 GM FE Lens	**£899**
907249	Sony 85mm f1.8 FE Lens	**£299**
907257	Sony A6500 Mirrorless Body	**£499**
907614	Sony A6600 Mirrorless & 18-135mm Lens	**£1159**
903606	Sony A6600 Mirrorless Body	**£749**
907362	Sony A7 II Mirrorless Body	**£499**
907516	Sony A7 III Mirrorless & 28-70mm Lens	**£1159**
907624	Sony A7 III Mirrorless Body	**£999**
905729	Sony A7C Mirrorless Body	**£999**
907618	Sony A7R II Mirrorless Body	**£669**
907259	Sony A9 II Mirrorless Body	**£3299**
907607	Sony RX100 VI Compact Camera	**£1179**

Used Tamron

904550	Tamron 10-24mm f3.5-4.5 Di II LD Lens (Canon EF-S)	**£135**
900558	Tamron 10-24mm f3.5-4.5 Di II LD Lens (Nikon DX)	**£153**
907234	Tamron 17-28mm f2.8 DI III RXD Lens (Sony FE)	**£579**
906249	Tamron 24-70mm f2.8 SP VC USD Lens (Nikon FX)	**£306**
904344	Tamron 60mm f2 LD SP Di Macro (Nikon DX)	**£180**
907233	Tamron 70-180mm f2.8 Di III VXD Lens (Sony FE)	**£599**
907568	Tamron 70-200mm f2.8 Di LD (IF) Macro AF (Nikon FX)	**£349**
906860	Tamron 70-200mm f2.8 Di VC USD Lens (Canon EF)	**£399**
907428	Tamron 90mm f2.8 SP Di Macro Lens (Nikon FX)	**£179**

Used Sony A9 II Body
907259
£2999

Used Nikon Z6 II Body
905947
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Used Panasonic Lumix GH5 Body
907784
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Used Panasonic Lumix S5 II Body
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Professional Imagemaker
Magazine June-July 2024

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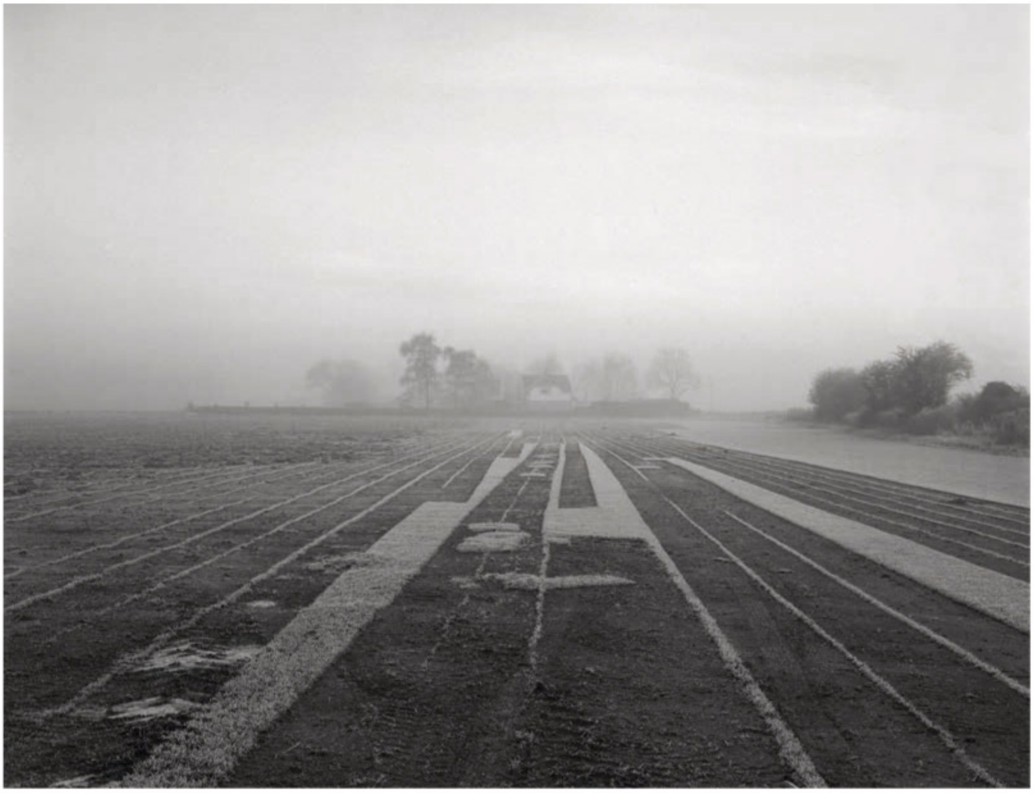
Final Analysis

Paul Hill considers...

Brenzett, 2016, by Terry Hulf

Six power station cooling towers were dramatically demolished in our region the other day. The local TV station interviewed people who live in the area. Some said they were sad as they had become familiar iconic structures whilst others were delighted the 'blots on the landscape' had gone.

The British seem to have a paradoxical relationship with the aesthetics of the countryside. Constable's painting *The Hay Wain* was ignored in England during his lifetime whilst being lauded abroad. Nowadays it is the most popular postcard in The National Gallery shop in London. In 1821 art critics at the Royal Academy thought *The Hay Wain* was crude and tawdry.



© TERRY HULF

In the 21st century many will look at the photographs of rural detritus, farm machinery and electricity pylons made by Terry Hulf in Notes From a Landscape (Rye Art Gallery) with bemusement and incredulity as hobbyist photographers are brainwashed into believing that only colour saturated images of bucolic village greens and slow exposures of streams and waterfalls are de rigeur in the landscape photography world.

Evocative

The self-effacing Hulf gets up at dawn on the borders of Sussex and Kent, usually with a 5x4 view camera, and makes the most evocative and authentic photographs of the British countryside that you will ever see. His *Romney Denge Walland* (Sansom Press, 1997) is one of the best photographic books to convey a true spirt of place to be published in the UK, in my opinion. I am familiar with his topographic approach. I can 'read' his vision of the English countryside, but I know that camera clubs will find the pictures 'ugly'.

'I left my camera club as I couldn't relate to how they photographed the land,' he told me. His wife Sharon persuaded him to photograph what interested him as he knows the countryside better than them. Following a troubled childhood, Terry worked manually on the land from a young age, 'but I lacked confidence'. Sharon changed that!

'When I was at school I was always truanting and had to have counselling. I was good at Art but couldn't leave soon enough. I thought I was thick, but I found out quite recently that I am dyslexic.'

In his latest book and exhibition, he has interwoven his musical compositions (he is a fiddler in a folk group) and diary entries with the photos.

This image of a field is most mysterious and reminded me of aerial photographs of the famous Nazca Lines of Peru that were created 2,000 years ago. But the truth is much more prosaic. It is where landscape gardeners and builders get their rolls of lawn turf.

Terry produces carefully composed and 'realistic' views of farmland where the vernacular overlaps with the atmospheric and picturesque to create unique visual segments made to be 'looked into' and felt. They are the antithesis of the landscape clichés that soothe and reinforce an idealised view of the countryside. This is poetry where less is more, and more Philip Larkin than Pam Ayres. A warts-and-all approach where the photograph is beautiful even if the subjects the camera is pointing at may not be.

- Hulf is Nordic for wolf. Terry rather likes that.

For more information: **www.terryhulf.com**

Among many achievements, Paul Hill has written two books on photography, was director of the Creative Photography course at Trent Polytechnic and has been exhibited numerous times. He was the first photographer to receive an MBE for services to photography and the first professor of photographic practice in a British university. **hillonphotography.co.uk**.

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